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BELGIUM AND HOLLAND

INCLUDING THE

GRAND-DUCHY OF LUXEMBOURG

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 15 MAPS AND 30 PLANS

FOURTEENTH EDITION, REVISED AND AUGMENTED

LEIPZIG: KARL BAEDEKER, PUBLISHER.
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1905

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"Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all."

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PREFACE.

The HANDBOOK FOR BELGIUM AND HOLLAND, which is now issued for the fourteenth time and corresponds with the twenty-third German edition and the eighteenth French, is designed to assist the traveller in planning his tour and disposing of his time to the best advantage; to supply him with a few remarks on the progress of civilisation and art in these interesting countries; to render him as far as possible independent of the services of hotel-keepers, commissionnaires, guides, and other members of the same fraternity; and thus to enable him to derive the greatest possible amount of pleasure and instruction from his tour.

The Handbook has been compiled almost entirely from the Editor's personal observation, and most of the country described has been repeatedly explored by him with a view to procure the latest possible information; but, as many of the data in the Handbook refer to matters that are constantly undergoing alteration, he will highly appreciate any corrections or suggestions with which travellers may favour him. Those already received, which in many instances have proved most useful, he gratefully acknowledges.

The introductory article on art was contributed by *Professor Anton Springer* (d. 1891), and was adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe* (d. 1896), author of 'The Early Flemish Painters'.

The MAPS and PLANS, on which the utmost care has been bestowed, will prove of material service to the traveller, and enable him at a glance to ascertain his bearings and select the best routes. When not otherwise indicated (as, *e.g.*, in the case of Amsterdam), both maps and plans are drawn with the N. side uppermost.

HEIGHTS and DISTANCES are given in English measurement. A kilomètre is approximately equal to $^5/_8$ Engl. mile; 8 kil. = 5 M. The POPULATIONS are stated in accordance with the most recent census.

HOTELS. The Editor has endeavoured to enumerate not only the first-class hotels, but also others of more modest pretensions, which may be safely selected by the 'voyageur en garçon', with little sacrifice of comfort and considerable saving of expenditure. The asterisks indicate those hotels which the Editor has reason to believe to be provided with the comforts and conveniences expected in an up-to-date establishment, and also to be well managed and with a reasonable scale of charges. Houses of a more modest character, when good of their class, are described as 'fair' or 'very fair'. At the same time he does not doubt that comfortable quarters may often be found in hotels which he has not recommended or even mentioned. The average charges and prices stated in the Handbook, although constantly tending to rise, will enable the traveller to form some idea of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

Abbreviations.

R. = Room, Route.	M. = English mile.
B. = Breakfast.	ft. = English foot.
D. = Dinner.	r. = right.
Déj. = Déjeuner (luncheon).	l. = left.
L. = Light.	hr. = hour.
A. = Attendance.	min. = minute.
S. = Supper.	fl. = florin or gulden.
Pens. = pension (*i. e.* board and lodging).	fr. = franc.
	c. = centime, cent.
N. = North, northern, etc.	carr. = carriage.
S. = South, etc.	omn. = omnibus.
E. = East, etc.	c., ca. = circa, about.
W. = West, etc.	comp. = compare.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the principal places on railway-routes and highroads generally indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

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BELGIUM.

I. Season and Plan of Tour.

The best season for travelling in either Belgium or Holland is summer, from the beginning of July to the middle of September. In spring the weather is apt to be raw and unsettled, and autumn is windy and often rainy.

The following tour, beginning at Ostend and terminating at Antwerp, will serve to convey an idea of the time requisite for a glimpse at the chief attractions of Belgium. Travellers entering Belgium from France, Holland, or Germany, will find no difficulty in planning other tours with the aid of the map.

	Days
Ostend and Bruges	2
Ghent	1
Courtrai, Ypres, Tournai, Mons	$2^1/_2$-3
Namur, Valley of the Meuse	2
Liège and Maastricht	2
Louvain and Brussels	$3^1/_2$
Waterloo	1
Malines	$^1/_2$
Antwerp	$1^1/_2$-2
	16 - 17 days.

The Handbook renders the services of commissionnaires and guides entirely superfluous (half-a-day 2-4, whole day 4-$7^1/_2$ fr.), and the traveller is particularly cautioned against employing those of an inferior class by whom he is importuned in the streets.

II. Money and Travelling Expenses.

Money. The Monetary System of France was introduced into Belgium in 1833; and by the Convention of Paris of 1865 Belgium belongs to a monetary league with France, Switzerland, Italy, and Greece. One franc, 100 centimes, 80 German pfennigs, 96 Austrian hellers, 48 Dutch cents, 20 American cents, and $9^3/_4$ pence are all nearly equivalent (see the money-table at the beginning of the book). The coins in common circulation are 5, 2, 1, and $^1/_2$ fr. pieces in silver; 10 and 5 c. pieces in nickel; 2 and 1 c. pieces in copper. The nickel coins are now minted with a hole through them, like the 'cash' of China. The gold coins of 20 fr. are seldom met with, and their place is taken by the bank-notes of the *Banque Nationale* (p. 99), which was founded in 1850. The gold and silver coins of France, Switzerland, and Greece, and the gold coins and 5 fr. pieces of Italy are also freely accepted. Swiss coins with the sitting figure of Helvetia, Belgian coins with the head of Leopold I. (except the 5 fr. pieces), and French coins issued before 1861, should be rejected. Much worn coins are sometimes refused. English and French bank-notes and English gold are received at all the principal towns, hotels, and railway-stations at their full value (1*l.* = 25 fr.). English circular notes are recommended for the transport of large sums, in preference to banknotes or gold, as they always realize a favourable exchange, and as, if lost, their value is recoverable. American travellers may also find the cheques issued by the American Express Co. convenient. Money should not be changed except at the shops of the larger and more respectable money-changers; the small dealers, railway officials, and hotel-keepers seldom give the due rate of exchange. In the Flemish districts the reckoning in the Dutch manner (5 cents = 10 centimes) is still prevalent to a considerable extent.

Expenses. Hotel-expenses need not exceed 10-15 fr. per day; the fees payable at picture-galleries, museums, and churches amount to 3-4 fr. per day, and travelling expenses to 8-10 fr.; so that most travellers should be prepared for a daily expenditure of at least 25-30 fr. each. On the other hand the 'voyageur en garçon', the artist, the student, and the pedestrian may easily reduce their expenditure to half that sum without much diminution of comfort.

III. Passports. Custom House.

Passports, though not required in Belgium, are frequently useful in proving the traveller's identity, and in obtaining delivery of registered letters.

Foreign Office passports may be obtained in London through Buss, 4 Adelaide Street, Strand (charge 4*s.*, including agent's fee); C. Smith & Son, 23 Craven St., Charing Cross (inclusive fee 4*s.*); Thomas Cook & Son, Ludgate Circus (fee 3*s.* 6*d.*); and Henry Blacklock & Co. ('Bradshaw's Guides'), 59 Fleet St. (fee 5*s.*).

Custom House formalities are generally very lenient. The traveller should always, if possible, superintend the examination of his luggage in person. In crossing a frontier even the smaller articles of luggage usually kept in the railway-carriage have to be submitted to inspection. The traveller is usually allowed a small supply of tobacco or cigars for personal use duty free, but he should declare it to the custom-house officers.

IV. Hotels.

In spite of the large volume of pleasure-travelling in Belgium, it can hardly be said that the hotels of the first class are uniformly of that excellence which the modern tourist expects and finds elsewhere. Those at Brussels and the principal Belgian watering-places are, moreover, somewhat expensive, though in most other parts of the country they will be found cheaper than in England. The average charges are as follows: bedroom 4-6 fr. (double-bed usually much cheaper for two pers. than two single beds), coffee and rolls $1^1/_2$-2 fr., dinner 4-8 fr. The table d'hôte dinner at Brussels, Antwerp, Ghent, Ostend, and Spa is usually served about 6 p.m., at all other towns about 12.30 or 1 p.m. Pale ale and stout ($1^1/_2$-2 fr.

per bottle, half-bottle $^3/_4$-$1^1/_4$ fr.), or mineral water (1-$1^1/_2$ fr. per bottle) are frequently ordered at dinner in lieu of wine. The waiters and 'portiers' are often Germans.

The charges at hotels of the second class are much lower (bedroom $1^1/_2$-4, breakfast 1-$1^1/_4$, dinner 2-$3^1/_2$ fr.), while the accommodation is sometimes quite as good, though less pretentious. Gentlemen may sometimes find comfortable quarters at the tavernes (see below); while for ladies travelling alone the pensions are convenient.

It is always prudent, even at the best hotels, to enquire the prices in advance and to stipulate that the charge for a bedroom includes light and attendance.

The charge for the use of a Hotel Omnibus is usually $^3/_4$-$1^1/_2$ fr. In the smaller towns the hotels generally have no omnibuses; cab 1-$1^1/_2$ fr., including luggage. The demands of *Commissionnaires*, or porters, for the transport of luggage are apt to be exorbitant, unless a previous agreement has been made or the tariff asked for.

The following is a reasonably liberal scale of gratuities in the larger hotels: head-waiter $^1/_2$ fr. per day for each person; femme-de-chambre, 3-5 days 1 fr., a week 2 fr.; domestique or boots, 25-30 c. per day. A tip may also be given to the portier if he have rendered any special services. When attendance is charged in the bill, the gratuities should be proportionally reduced.

V. Restaurants. Cafés. Confectioners.

The fashionable Restaurants at Brussels, Antwerp, Spa, and Ostend resemble those of Paris. As a rule, in dining *à la carte*, one 'portion' will be found sufficient for two persons or two portions for three persons; the waiter will advise. A solitary traveller is recommended to dine *à prix fixe* (déj. from 3, D. from 5 fr.). Not less than 50 c. is expected as a gratuity by the waiter. Wine (good claret and burgundy) is the customary beverage at these restaurants.

The less pretentious Tavernes, somewhat resembling the Italian trattorie, are recommended, especially for gentlemen. Between 11 a.m. and 2 p.m., and between 6 and 8 p.m., the bill-of-fare usually contains a selection of *plats du jour*, at prices ranging from $^3/_4$ to $1^3/_4$ fr. Soup usually costs 40-50 c. and cheese the same. Many tavernes also provide meals *à prix fixe*. Beer is usually drunk at these establishments; at some wine may be ordered by the glass. The arithmetic of the waiters is sometimes faulty. Gratuity 15-30 c.

In addition to the tavernes, which close at a comparatively early hour in the evening, most Belgian towns contain numerous Beer Houses, where cold meat, etc., and German beer of various kinds may be obtained. A large glass of beer *(un demi)* costs 35-40 c.; small glass *(un quart)* 20-30 c. — The local Belgian beers are sold in the Estaminets, which are mainly patronized by the humbler classes, though in the larger towns there are a few of a more fashionable character. The characteristic varieties are, at Brussels, *Brune* (12 c.), *Faro* (12 c.), a light-coloured beer with a slightly bitter flavour, *Lambic* (20 c.), which is somewhat heavier, and *Gueuse Lambic*, a strong bottled beer (sometimes 10-15 years old); at Antwerp, *Orge;* at Louvain, *Peterman* or *Witbeer*, a sweetish, insipid beverage; and at Ghent, *Uitzet*, which is strong and somewhat bitter.

The Belgian Cafés closely resemble those of Paris. They are most frequented about midday and in the evening. Coffee, liqueurs, and beer are the beverages offered here. It is not the custom of the country to breakfast at a café, and hence the price of this meal is apt to be as high as at a hotel. Gratuity 5-10 c. — At the CONFECTIONERS' *(pâtisseries)* ices and liqueurs of numerous kinds, and occasionally beer may be obtained. Breakfast may in some cases be secured at a moderate price.

Newspapers *(Journaux)*. The chief cafés are usually supplied with the Brussels newspapers and the chief Paris journals; English papers are rare. The principal Brussels journals are *L'Indépendance*, *L'Etoile Belge*, *Le Petit Bleu*, *La Gazette*, *La Chronique* (all liberal), *Le Courrier de Bruxelles*, *Le Patriote*, *Le Petit Belge* (clerical), and *Le Peuple* (socialist). At Antwerp the leading papers are *Le Précurseur*, *Le Matin*, *De Nieuwe Gazet* (liberal), *La Métropole*, *De Gazet van Antwerpen* (clerical), and *De Werker* (socialist).

The most widely-read journal in Ghent is the neutral *Gazet van Gent*, which appeared first in 1667 and is one of the oldest of existing newspapers.

VI. Language.

The population of Belgium is mainly divided between two chief races: the *Walloons*, almost exclusively confined to the basin of the Meuse or Maas, and the *Flemings* (about five-eighths of the whole), in the basin of the Scheldt.

The boundary between the Walloon and Flemish languages is a fairly straight line drawn from Visé (p. 256) southwards past Brussels and Courtrai to Calais, Walloon being spoken in a few isolated districts to the N., and Flemish here and there to the S. of the line.†

In spite of the efforts of the Flemish population (p. xv), FRENCH is still the language of the government, the army, of most of the newspapers, of public traffic, of scientific literature, and indeed of all the upper classes, as it has been since the time of the crusades.

The WALLOON language is an early French (Romanic) patois, with Celtic and Teutonic elements, occurring occasionally in ancient documents and poems, and not entirely without its literature, but almost as unintelligible to a Frenchman as Flemish is to a German. The learned Florentine *Guicciardini* (d. 1589), who as Tuscan ambassador resided for several years in the Netherlands, describes the Walloon language, in his *Descriptio totius Belgii*, as '*sermo communiter Gallicus; sed quia Galliam inter atque Germaniam et Belgicam positi, corruptus valde et perabsurdus*'. The following popular rhymes from the '*Almanach par maître Mathieu Laensbergh*' will serve as a specimen of the language:

JANUARY:

Il gna pu d'broûli ki d'poussîr.	Il y a plus de boue que de poussière.

† Of the total population of 6,693,548 in 1900, 2,822,005 spoke Flemish only; 2,574,805 French only; 801,587 Flemish and French; 28,314 German only; 66,447 German and French; 7238 Flemish and German; 42,889 Flemish, French, and German; and 22,567 other languages only.

APRIL:

C'est l'usège, dist-on, d' s'attrapé	C'est l'usage, dit-on, de s'attraper
Lonk et l'aut', li prumî d'avri;	L'un et l'autre le premier d'avril;
Si c'n'esteu ko qu'po s'diverti,	Si ce n'était que pour se divertir,
Qu'on koirah' in' got' à s'dupé!	Qu'on cherchât un peu à se duper!
Mais c'n'est pu po rir' qu'on s'surprin,	Mais ce n'est plus pour rire qu'on se surprend,
Dè mon si on ce reïe, ci n'est k' de gros des din.	Du moins si l'on en rit ce n'est que du gros des dents.
On s'tromp', on s'dispoïe al tournaïe:	On se trompe, on se dépouille tour à tour:
C'est l'prumî d'avri tot' l'annaïe!	C'est le prem. d'avril toute l'année

The FLEMISH language differs but slightly from the Dutch, both being branches of the lower German language. In the middle ages they formed but one tongue, and even at the present day the Flemish spoken language differs no more from the Dutch than some German dialects do from each other, while the written languages are almost identical, especially since the Flemish writers ceased to use certain unimportant orthographical peculiarities that had previously distinguished the languages. Flemish, although rich and expressive, cannot be called a highly-cultivated tongue, being spoken by the uneducated classes only, and possessing but little original literature. Centuries of Spanish, Austrian, and French domination have left Flemish unaltered for the simple reason that it was never employed as a written language, except for catechisms, prayer-books, legends, etc., for the use of the lower classes. Since the year 1840, at the instigation of *J. F. Willems* (d. 1846), *Ph. Blommaert* (d. 1871), *Hendrik Conscience* (d. 1883), *Em. Hiel* (1834-99), *Max Rooses*, *Pol de Mont*, *August Vermeylen*, *Styn Streuvels*, and others, numerous scholars and societies have zealously striven to procure the introduction of Flemish into the higher political and social circles, and the 'Flemish Movement' *('Vlaamsche Beweging')* is powerful to this day. A law was passed in 1873 permitting a more general use of Flemish in judicial proceedings than had previously been competent, in 1883 the use of the Flemish speech was re-introduced into the middle-class schools of the Flemish provinces, and in 1888 a knowledge of Flemish was made obligatory for military officers; but the fact remains unchanged, that a knowledge of French is still considered indispensable to all but the lowest agricultural and labouring classes.

The following peculiarities of pronunciation are common to Flemish and Dutch: *y* (in Dutch *ij*) is pronounced like the English i in time (but in West Flanders like e), *u* like the French u, *eu* like the French eu, *eeu* like the English a (in *fate*), *oe* like oo, *aa* or *ae* like ah, *ou* as in the English word *hour*, *ui* like the French eu-i, *oei* like we, *sch* like s and the guttural ch in the Scotch *loch*, and *sch* at the end of a word almost like s.

After what has been said, it need hardly be added that a slight knowledge of French will enable the traveller in Belgium to converse with everyone with whom he is likely to come in contact, and that an acquaintance with the Flemish and Walloon dialects will probably be of little use except to the philologist. Those who are ignorant of French will be glad to know that English is spoken at most of the principal hotels throughout the country.

VII. Churches, Picture Galleries, and Theatres.

The Churches (Roman Catholic) are usually open all day, with the exception of the midday hours 12 to 2 or 3, but in the afternoon the visitor must sometimes apply to the sacristan. If the architecture or the pulpit be the chief object of interest it may be inspected in the forenoon, but when pictures are to be seen the attendance of the sacristan is necessary, as they are often covered with curtains or concealed in side-chapels. The best times in this case are 11-12 and the afternoon when there is no service. Fee for one person $^1/_2$-1 fr., and for a party more in proportion. In most churches the fees are fixed by tariff, and then no fee need be given to the sacristan.

The great Picture Galleries and other public Collections are generally open gratis at fixed hours (seldom before 10 a.m.), but in certain towns a trifling fee for admission ($^1/_2$-1 fr.) is sometimes charged. For admission to town-halls and similar sights the fee is usually about the same. In visiting a private collection a single traveller is expected to give a gratuity of about 2 fr. — The subject and the name of the painter are generally attached to the frames in the picture-galleries; but the latter is by no means always in accord with the results of modern research.

The chief Theatres resemble those of Paris in their general arrangements. When ladies are of the party seats should be secured in the *boxes* (*loges de face*, in the middle; *loges de côté*, at the side; *baignoires*, on the level of the stage), *fauteuils d'orchestre*, or *stalles d'orchestre;* for gentlemen the *stalles des premières loges* or *stalles de galerie* are also recommended. Places should be secured beforehand ('en location'). The performance begins at 7, 8, or 8.15 p.m. Gentlemen usually wear their hats until the curtain rises.

VIII. Railways. Steam Tramways.

The most trustworthy time-tables are contained in the '*Guide officiel des voyageurs sur tous les chemins de fer belges*' or '*Officieele Reisgids voor al de belgische Spoorwegen*' published on Jan. 1st, May 1st, July 1st, and Oct. 1st (price 30 c.), or the small *Guide Sommaire*, published monthly (10 c.). The larger edition includes steamers, steam-tramways, and diligences, and also postal and telegraphic information. — Greenwich (W. Europe) time is used throughout Belgium and the Dutch province of Limburg (not in Luxembourg), and compared with the 'Mid Europe' time introduced in

Germany, clocks are 1 hr. later. The reckoning of time from 1 to 24 o'clock has been officially introduced on the Belgian railways; thus 13 o'cl. corresponds to our 1 p.m., 20 to 8 p.m., 0.10 to 12.10 a.m., etc.

The State railways of Belgium have no first-class carriages, but their place is taken by reserved compartments of the second-class *(compartiments réservés)*. All the main lines, however, are traversed by international 'trains de luxe' (marked 'Lx' in the time-tables) or by so-called 'saloon trains' or trains with saloon-carriages or parlour-cars (*voitures-salon;* marked 'VS'), with conveniences corresponding to those of the best trains in other countries. The fares per Engl. M. amount to about 15 c. for the saloon carriages, for the first class, and for the reserved second class, to $10^1/_3$ c. for second class, and to $6^1/_8$ c. for third class. The fares on express trains are the same as those on ordinary trains. On Sat., Sun., and holidays seats in the saloon-carriages should be taken in advance (*en location;* fee 50 c.). Return-tickets *(billets d'aller et retour)* are issued at a reduction of 20 per cent, and are available for 2 days (or for 3 if issued on Sat., Sun., holidays, or the eves of holidays), but do not permit of breaking the journey.

The *Guide Officiel* gives full information as to *Circular Tours*, some of which (155 M. or upwards; valid for 30 days) are arranged to suit the wishes of the travellers, while others (*billets circulaires à itinéraire fixe;* available for 2-15 days) are fixed by the railway company (to Waterloo, the Ardennes, sea-bathing resorts, etc.). Subscription tickets *(billets d'abonnement)*, allowing the holder to travel at will for 5 or 15 days, are also issued. The rates for 5-day tickets good on the State-railways are 30, 20, and $11^1/_2$ fr., for 15-day tickets 60, 40, or 23 fr.; tickets available for the State railways, the Compagnie du Nord-Belge (pp. 218, 261), and the private lines of W. Flanders cost 36, $24^1/_2$, and $14^1/_2$ fr. for 5 days, and 72, 49, and 29 fr. for 15 days. The tickets must be accompanied by an unmounted photograph of the holder. Holders of second-class tickets may travel in first-class or saloon carriages on payment of a '*supplément*' of 3 c. per kilomètre. No one is allowed on the platforms without either a railway-ticket or a platform-ticket (10 c.); this regulation applies even to outside commissionaires carrying the passenger's luggage. The guard is called *Garde*, *Conducteur*, or (Flemish) *Wachter*.

Luggage must be booked and paid for separately, but on most of the international through-routes 56 lbs. are free. On the Belgian State Railways the charge is 6 c. per 100 kilogrammes per kilomètre, with a minimum of 50 c.; fractions of 10 kilogrammes are treated as 10. The traveller is therefore recommended to restrict his requirements if possible to the limits of a travelling-bag or moderate valise, which when necessary he can wield unaided, and take with him into the railway-carriage, so as to avoid the delay and expense incurred in booking it for the luggage-van. Trunks should be at the office at least $^1/_4$ hr. before the train starts. The luggage-offices are closed 3 min. before the hour of departure. There is no charge for carrying luggage to or from the cab, but it is customary to give the porter a fee of 20-50 c. Luggage may be insured at a charge of 10 c. per 100 fr. of the value. At most stations there is a left-luggage office, where a charge of 10 c. per day is made for one or two packages and 5 c. per day for each additional article. At Brussels, Antwerp, Liège, Ghent, Ostend, Blankenberghe, and Nieuport the railway management undertakes to forward luggage from the rail. station to the traveller's address at the rate of 10 c. per 22 lbs., with a minimum of 50 c. (at night, 20 c. & 1 fr.).

There are Refreshment Rooms *(Buffets-Restaurants)* at a few of the Belgian stations only. The *Buvettes* (Flem. *Drankzaal*) at some of the smaller stations are very unpretending.

Steam Tramways *(Chemins de Fer Vicinaux;* Flem. *Buurtspoorwege).* Belgium possesses a wide-spread system of steam and electric tramways, which serve not only the environs of the larger towns, but also many of the remote country-districts.

IX. Cycling.

Cycling is a popular amusement in Belgium, where cyclists are admitted to practically all streets and roads. In many cases cinder-paths (not open to motor-cycles) are provided for cyclists. A customs duty of 10 per cent on the value is charged on cycles entering Belgium accompanied by their owners, but the amount is refunded on the production of the official receipt on leaving the country. Members of the *Cyclists' Touring Club* (47 Victoria St., London, S.W.) or of other clubs having special agreements with the Belgian government obtain duty-free admission for their machines on conditions to be learned from the club-secretaries. The members of the C. T. C. enjoy all the privileges of the *Touring Club de Belgique* (see below) on presentation of their membership tickets. Each cycle in Belgium must be provided with a break, a bell or horn, and a lamp. The maximum speed allowed in towns or villages is 6 M. per hour, on country-roads 18 M. per hour. English riders should remember that the rule of the road in Belgium is the reverse of that in England: keep to the right on meeting, to the left on overtaking another vehicle.

Cyclists travelling by rail must procure a ticket for their machines at the luggage-office (between any two stations on the Belgian State railways 70 c., to a foreign station 1 fr.). They must personally assist in the loading and unloading of the cycles. No luggage may be attached to the machine. Separate regulations are in force for motor-cycles. — Cycles are conveyed on the steamer between Dover and Ostend for 1*s.* 6*d.*, tandems 3*s.*; between Harwich and Antwerp 3*s.* or 5*s.*

The *Touring Club de Belgique* (headquarters in Brussels, see p. 89; subscription for foreign members 3½ fr.) offers numerous advantages and privileges to cyclists, including reduced rates at hotels and for maps. The *Itinéraires Topographiques* (150 sheets, price 7½ fr.; single sheet 10 c.), issued for the club by Eugène Carniaux, gives profiles of the roads and trustworthy information as to their condition and distances. The *Carte routière de la Belgique* (1 : 320,000; 75 c.), which is re-issued yearly, and the *Carte de la*

Belgique published by the Military Cartographical Institute (comp. p. xxiv) may also be commended to the notice of cyclists.

The following scheme of a Cycling Tour through Belgium, which is also applicable to automobiles, includes the more important art-centres (Liège, Léau, Louvain, Brussels, Malines, Antwerp, Ghent, Bruges, Damme, Nieuport, Furnes, Ypres, Courtrai, Tournai, Hal) and also most of the sea-bathing resorts and the finest points in the Ardennes. The word day as used below refers only to the actual time occupied in wheeling; it is assumed that many other days will be spent in sight-seeing and resting.

1st Day: Aix-la-Chapelle (615 ft.); $10^1/_2$ M. Eupen (880 ft.); 20 M. Verviers (540 ft.); 24 M. Pepinster (445 ft.; with détour to Spa, see p. 268); $39^1/_2$ M. *Liège* (230 ft.).

2nd Day: 11 M. Oreye (328 ft.); 21 M. St. Trond (177 ft.); 25 M. Dormael (154 ft.; with détour to Léau); 32 M. Tirlemont (148 ft.); 44 M. *Louvain* (82 ft.).

3rd Day: $8^1/_2$ M. Tervueren (285 ft.); 13 M. Audeghem (197 ft.); 17 M. *Brussels* (50-250 ft.).

4th Day: $1^1/_4$ M. Laeken (62 ft.); $5^1/_2$ M. Vilvorde (52 ft.); $13^1/_2$ M. Malines (25 ft.); 21 M. Contich (75 ft.); 28 M. *Antwerp* (25 ft.). Until the completion of the new harbour-works at Brussels, it is better to proceed to Malines viâ Dieghem, Perck, and Elewyt.

5th Day: 3 M. Zwyndrecht (30 ft.); $12^1/_2$ M. St. Nicolas (62 ft.); 21 M Lokeren (19 ft.); $33^1/_2$ M. *Ghent* (25 ft.).

6th Day: 13 M. Eecloo (33 ft.); $18^1/_2$ M. Maldeghem (30 ft.); 29 M. *Bruges* (30 ft.).

7th Day: $3^1/_2$ M. Damme (13 ft.); $7^1/_2$ M. Houcke (13 ft.); 10 M. Westcappelle (13 ft.); 12 M. Knocke (16 ft.); $13^1/_2$ M. Heyst (16 ft.); $18^1/_2$ M. Lisseweghe (16 ft.); $22^1/_2$ M. Blankenberghe (13 ft.); $30^1/_2$ M. Vlisseghem (13 ft.); 40 M. *Ostend* (16 ft.).

8th Day: 5 M. Middelkerke (16 ft.); $10^1/_2$ M. Nieuport (20 ft.; with détour to Nieuport-Bains); $17^1/_2$ M. Furnes (20 ft.; with détour to La Panne); 28 M. Oostvleteren (25 ft.); 37 M. *Ypres* (65 ft.).

9th Day: $8^1/_2$ M. Gheluwe (69 ft.); 11 M. Menin (59 ft.); 18 M. Courtrai (60 ft.); $28^1/_2$ M. Pecq (79 ft.); 35 M. *Tournai* (95 ft.).

10th Day: $10^1/_2$ M. Leuze (155 ft.); 15 M. Ligne (140 ft.); 18 M. Ath (105 ft.); $30^1/_2$ M. Enghien (190 ft.); $40^1/_2$ M. Hal (117 ft.); 49 M. Anderlecht (72 ft.); $50^1/_2$ M. *Brussels* (50-250 ft.).

11th Day: $3^1/_2$ M. Auderghem (213 ft.); 15 M. Wavre (148 ft.); 26 M. Gembloux (505 ft.); $37^1/_2$ M. *Namur* (270 ft.).

12th Day: 3 M. Wépion (280 ft.); $17^1/_2$ M. Dinant (310 ft.; with détour to Anseremme and Walzin); 23 M. Celles (615 ft.); 30 M. Carrefour de Vignée (557 ft.; with détour to Rochefort and Han); $47^1/_2$ M. Libin (1325 ft.); 61 M. *Neufchâteau* (1400 ft.).

13th Day: $13^1/_2$ M. Habay-la-Neuve (1325 ft.); $22^1/_2$ M. Arlon (1365 ft.); 28 M. Steinfort (1005 ft.); 33 M. Mamer (995 ft.); 39 M. *Luxembourg* (1066 ft.).

The following Circular Tour through the Ardennes will be found enjoyable, but it is advisable to use the railway, between Brussels and Namur, Stavelot and Spa, and Liège and Brussels.

1st Day: From Brussels viâ ($37^1/_2$ M.) Namur to (55 M.) *Dinant*, see above.

2nd Day: $12^1/_2$ M. Carrefour de Vignée (557 ft.); 20 M. Rochefort (625 ft.); 24 M. *Han-sur-Lesse* (510 ft.).

3rd Day: 5 M. Wellin (830 ft.); 17 M. Gedinne (1040 ft.); 20 M. Houdremont (1290 ft.); 30 M. Vresse (610 ft.); 33 M. *Alle* (625 ft.).

4th Day: $2^1/_2$ M. Rochehaut (1130 ft.); $12^1/_2$ M. Bouillon (725 ft.); $25^1/_2$ M. Chassepierre (1050 ft.); 28 M. *Florenville* (1180 ft.).

5th Day: $14^1/_2$ M. Neufchâteau (1400 ft.); 31 M. Bastogne (1690 ft.); 42 M. *Houffalize* (1080 ft.).

6th Day: 15 M. Laroche (730 ft.); 30½ M. Hotton (585 ft.): 38 M. Barvaux (465 ft.); 42½ M. *Durbuy* (490 ft.).

7th Day: 2½ M. Tohogne (805 ft.); 7 M. Hamoir (395 ft.); 12 M. Comblain-au-Pont (360 ft.); 18½ M. Remouchamps (423 ft.); 35 M. Cascade de Coo (785 ft.); 36 M. Trois-Ponts (825 ft.); 40 M. *Stavelot* (950 ft.).

8th Day: 5½ M. Francorchamps (1535 ft.); 10½ M. Spa (820-1080 ft.); 18½ M. Pepinster (445 ft.); 34 M. *Liège* (230 ft.).

9th Day: From Liège viâ (44 M.) Louvain to (60 M.) *Brussels*, see p. xix.

X. Post and Telegraph Offices.

Postal Rates. *Ordinary Letters* within Belgium 10 c. per 15 grammes (½ oz.); to Luxembourg or Holland 20 c.; other foreign countries 25 c. — *Post Cards (carte postale,* Flem. *postkaart)* 5 c., for abroad 10 c. — *Letter Cards (carte-lettre)* 10 c., for abroad 25 c. — *Printed Matter* 2 c. per 50 grammes, for abroad 5 c. — *Commercial Papers (papiers d'affaires)*, 5 c. per 100 gr. (minimum 10 c.), for abroad 5 c. per 50 gr. (min. 25 c.). — *Samples (échantillons)* 5 c. per 100 gr., for abroad 5 c. per 50 gr. (min. 10 c.). — *Registration Fee (recommandation)* and *Special Delivery Fee (par exprès)* 25 c. — On Sun. letters are delivered only when the slip attached to the stamp, containing the words 'ne pas livrer le dimanche', has been removed or cancelled.

Post Office Orders (mandats-poste) are issued for most countries in the Postal Union, at a charge of 20 c. per 25 fr.

Telegrams. Within Belgium, 15 words 50 c., every 5 words additional up to 50 words, 10 c., every 10 words thereafter 10 c. To Great Britain, 17 c. per word, plus 50 c. For rates to the United States, see the *Guide Officiel* (p. xvii).

Telephone within Belgium, 5 min. 1 fr., 10 min. 1 fr. 50 c.; within a town, 5 min. 25 c. (messages forwarded to persons not on the Telephonic Exchange for 30 c. extra). — Brussels is in telephonic communication with London.

XI. History and Statistics.

The country called Belgium at the present day, which was originally peopled with a race of Celtic origin, and was subsequently overrun by Teutonic invaders, was conquered by *Caesar*, and remained under Roman supremacy until the middle of the 5th century. The Salic Franks, who, during the 3rd cent., had already established themselves in the plain between the Meuse and the Lower Rhine and in the hilly districts of Belgium, now founded a short-lived kingdom here, the capital of which was *Doornik* (Tournai). During the Roman period Christian missionaries from Cologne had introduced their religion into the districts near Maastricht and Tongeren, but Christianity did not spread over all Belgium until the 7th century.

At the divisions of the Merovingian possessions in the 6th cent., the country to the W. of the Scheldt fell to Neustria, that on the

E. to Austrasia. By the treaty of Verdun (843) the western provinces, Flanders and Artois, became part of France, while the eastern, including Brabant, fell to the share of Germany. Down to the 11th century Brabant, Hainault, Namur, and Luxembourg formed the duchy of Lower Alsace. With the further development of the feudal system various hereditary principalities were established here as elsewhere. Thus arose the states of *Flanders*, *Artois*, *Hainault*, *Namur*, the duchies of *Brabant* and *Limbourg*, the principality of *Liège*, the county of *Antwerp*, and the lordship of *Malines*, which at a later period tried to render themselves independent of their powerful neighbours. Flanders, which attained to great prosperity by means of its manufactures and commercial enterprise, carried on a long-continued struggle against France, the result of which, in spite of the strenuous exertions of the cities of Ghent and Bruges, was the establishment of a merely temporary independence. On the extinction of the male line of the Counts of Flanders in 1384, Flanders became annexed to *Burgundy* by the marriage of Philip the Bold with a daughter of the Flemish princely race, and by the beginning of the 15th cent. most of the other states were also united, by means of later marriages and other contracts, inheritance, etc., under the supremacy of the Dukes of Burgundy. This change of dynasty was most favourable to the growth of art in the Netherlands. The splendour-loving Philip the Bold (d. 1404) employed artists of every kind, particularly goldsmiths, while the name of his grandson *Philip the Good* (1419-1467), to whom Jan van Eyck was court-painter, is inseparably connected with the first bloom of Flemish painting.

In 1477 the Netherlands came into the possession of the *House of Hapsburg* by the marriage of *Mary of Burgundy* (p. 27), the daughter of *Charles the Bold*, the last Duke of Burgundy, with *Maximilian*, afterwards Emperor of Germany. The children of this marriage were *Philip the Handsome* (d. 1506), Duke of Burgundy and King of Castile (in right of his wife, Johanna the Mad), and *Margaret of Austria*, regent of the Netherlands from 1507 to her death in 1530. Philip's son, *Charles V.*, who was born at Ghent in 1500, and subsequently became King of Spain (1516) and Emperor of Germany (1519), compelled Francis I. of France, by the Treaty of Madrid in 1526 and the 'Paix des Dames' at Cambrai in 1529, to renounce finally his claims upon Flanders, which, along with the rest of the Burgundian inheritance, had passed to the German empire in 1512. On the abdication of Charles V. in 1555, the Netherlands came under the sway of his son *Philip II.*, and were thenceforward subject to *Spanish Supremacy*. Philip appointed his half-sister, *Margaret of Parma*, regent of the Netherlands (1559-67), and selected *Granvella*, Bishop of Arras (p. 153), as her counsellor and assistant. Religious agitations, the excessive increase of the number of the bishops (1559), the burdensome presence and the outrages of the

Spanish troops, and other grievances led to numerous tumults, to suppress which the king dispatched the *Duke of Alva* or *Alba* to the Netherlands with an army of 20,000 men. The extreme cruelty with which Alva fulfilled his task resulted in the famous revolt of the United Netherlands in 1568. Success was achieved by the N. provinces only, which now constitute the Kingdom of Holland, whilst the S. districts, the present Kingdom of Belgium, after protracted and fierce struggles, still continued to groan under the oppressive yoke of the Spaniards. At length, under the régime of *Alexander Farnese*, Duke of Parma (1578-92), the third governor after Alva, Belgium also succeeded in recovering some, at least, of the civic liberties in behalf of which the war had originally broken out.

In 1598 the 'Spanish Netherlands' were ceded by Philip II. as a fief to his daughter *Clara Isabella Eugenia* on the occasion of her marriage with *Albert*, Archduke of Austria, the Spanish governor. Under their régime the wounds which the country had suffered during the war began to heal. The princely pair exerted themselves in every way to promote the welfare of the provinces under their care; industry and commerce once more flourished, and the administration of justice was reorganized. Their religious zeal, of a strong anti-reformation type, was displayed in the foundation of new monasteries, colleges, and other Roman Catholic institutions, but at the same time materially contributed to the development of art. Numerous churches, in the gorgeous but somewhat degraded taste of the period, were built and decorated with brilliant altarpieces. The Archduke and his wife, moreover, rendered the country an important service by securing the services of Rubens, who in 1609 had made up his mind to settle in Italy. They appointed him their court-painter, permitting him at the same time to reside at Antwerp, the centre of Flemish art.

After Albert's death without issue (1621) the Netherlands reverted to Spain, which during the wars of the latter half of the 17th cent. was obliged to cede many of its provinces (Artois, Thionville, etc.) to France. In 1714 these provinces were awarded by the Peace of Rastadt to the House of Austria.

The '*Austrian Netherlands*' were wisely and beneficently governed by the archdukes of Austria, who held the office of Stadtholder, and for a brief period the glorious days of the Burgundian régime appeared to have returned. The governors of that period, especially under the Empress Maria Theresa, are still gratefully remembered by the Belgians. The opposition which the reforms of the *Emp. Joseph II.* encountered at length (in 1789) gave rise to the 'Brabant Revolution', headed by *Van der Noot* and *Vonck*, but the independence thus attained lasted for a single year only, and under *Emp. Leopold II.* the Austrians again took possession of the country.

This revolution, however, paved the way for the interference of the French. In 1794 the whole of Belgium was occupied by *French*

Republicans, who divided it into nine departments. In 1814 the French supremacy was finally shaken off.

The Treaty of London, of 28th June, 1814, and the provisions of the Congress of Vienna, of 7th June, 1815, united Belgium and Holland under the name of the *Kingdom of the Netherlands*, and elevated *William of Orange*, son of the former stadtholder of the Seven Provinces, to the newly-constituted throne (p. xli). Belgium was again severed from her constrained union with Holland by the Revolution of 1830. On 10th Nov. the Provisional Government summoned a national congress, by which the Duc de Nemours, son of Louis Philippe, was invited to become the sovereign of Belgium. The French monarch having declined the dignity on behalf of his son, *Leopold of Saxe-Cobourg* was next selected by the congress, and that prince accordingly ascended the throne on 21st July, 1831.

The treaty of the intervening powers, signed at London on 15th Nov., 1831, by the representatives of the five great powers and of Belgium, although not finally recognized by the exasperated King of Holland till 1839, constituted the *Kingdom of Belgium* one of the independent European states, and determined the boundaries and the relations between the two disunited kingdoms.

King Leopold II., born in 1835, the son of Leopold I. (b. 1790, d. 1865) and of Louise, his second consort, daughter of Louis Philippe (d. 1850), ascended the throne on 10th Dec., 1865. On Aug. 22nd, 1853, he married *Marie Henriette* (d. 1902), daughter of the Archduke Joseph. The royal family consists of the Princesses Louise (b. 1858; married in 1875 to Prince Philip of Saxe-Cobourg), Stephanie (b. 1864; married first in 1881 to Rudolph, Crown Prince of Austria, who died in 1889, and secondly, in 1900, to Count Lonyay), and Clementine (b. 1872). Leopold, the only son (b. 1859), died at the age of ten. The Count of Flanders (b. 1837), who is married to Princess Mary of Hohenzollern, is the King's brother. Charlotte (b. 1840), the widow of Maximilian, Emp. of Mexico (d. 1867), is a sister of Leopold II. — Since 1885 Leopold has also been sovereign of the *Congo Free State*, the seat of government of which is at Brussels.

The Kingdom of Belgium has an area of 11,373 sq. M. and (1902) a population of 6,799,999, of whom only 15,000 are Protestants and 3000 Jews, the remainder being Roman Catholics. The country is divided into nine provinces, *viz. Antwerp* (836,259 inhab.), *Brabant* (1,292,118 inhab.), *W. Flanders* (817,851 inhab.), *E. Flanders* (1,045,007 inhab.), *Hainault* (1,157,890 inhab.), *Liège* (835,807 inhab.), *Limbourg* (244,550 inhab.), *Luxembourg* (221,034 inhab.), and *Namur* (349,483 inhab.).

Army. The Belgian army is destined on principle only for the defence of the country and of the neutrality assured to it by the Treaty of London (see above). It is recruited by conscription, decided by lot; but the purchase of substitutes is allowed. It consists of 147,?00 men, and in time of peace, of 46,400 men. The army is composed of 19 regiments of Infantry (Line, Rifles, Carabineers, Grenadiers), 8 regiments of Cavalry (Guides, Chasseurs-à-Cheval, Lancers), 4 regiments of Field Artillery, 15 battalions of Fortress Artillery, Engineers, Military Train, etc. The Grenadiers and

Guides form the royal guard. — The *Garde Civique*, or militia, consists of 40,400 men.

The national colours are red, yellow, and black, placed in three perpendicular stripes, which were the colours of the ancient Duchy of Brabant. The armorial bearings of Belgium consist of the Lion of Brabant, with the motto '*L'union fait la force*' ('*Eendracht maakt macht*').

In 1903 Belgium possessed 73 merchant-ships, including 68 steamers, of an aggregate burden of 106,182 tons, and 403 fishing-boats of 9021 tons. It has no navy.

Characteristics. Those indicated by the following monkish lines are said to exist to some extent even at the present day: —

'*Nobilibus Bruxella viris, Antwerpia nummis,*
Gandavum laqueis, formosis Bruga puellis,
Lovanium doctis, gaudet Mechlinia stultis'.

(Brussels rejoices in noble men, Antwerp in money, Ghent in halters, Bruges in pretty girls, Louvain in learned men, and Malines in fools.) Halters are mentioned in connection with Ghent in allusion to the frequent humiliations to which its turbulent citizens were subjected by their sovereigns. The unenviable reputation of the citizens of Malines originated in the story that they once mistook the moon shining through their cathedral-tower for a conflagration, and endeavoured to extinguish it by means of the fire-engines.

The *Kermesses* (Flem. *Kermissen*), or village-fairs, which usually take place in July or August, afford admirable opportunities of studying the national Flemish characteristics. A prominent part on these occasions is played by the Archery Clubs, which are very numerous in Belgium and display astonishing skill.

Béguinages, see p. 71; *Wind Mills*, *Dykes*, *Canals*, and *Polders*, see pp. xxxv, xxxvi.

Among recent English **Books** relating to Belgium may be mentioned the 'History of Belgium', by *D. C. Boulger* (Part I; London, 1902); 'The Story of Belgium', by *C. Smythe* (London, 1900); 'The Constitution of Belgium', translated, with notes, by *J. M. Vincent* (Philadelphia, 1898); 'The Cities of Belgium', by *Grant Allen* (London, 1897); 'Belgian Life in Town and Country', by *D.C. Boulger* (London, 1904); 'Belgium and the Belgians', by *C. Scudamore* (London, 1901).

Maps. The best maps of Belgium are those issued by the *Institut Cartographique Militaire* on the scales of 1 : 20,000 (430 sheets at $1^1/_2$ fr. plain, 2 fr. coloured), 1 : 40,000 (72 sheets at 2 to 5 fr. per sheet, according to style), and 1 : 160,000 (six sheets at 9 fr. plain, 12-15 fr. coloured; cyclists' edition 18 fr.). The Institut has also published a 'Carte Géologique du Sol de la Belgique', by *A. Dumont*, on a scale of 1 : 160,000 (9 sheets, not sold separately; 40 fr.).

HOLLAND

I. Plan of Tour.

The following tour of a week is recommended to the traveller whose time is limited: —

	Day
From London to *Rotterdam* by steamboat; or from Antwerp to Rotterdam by railway	1
Rotterdam, and thence by railway to *The Hague*	1
To *Scheveningen;* also visit to *'T Huis ten Bosch*	1
To *Leyden*, and the same evening to *Haarlem*	1
Haarlem, and in the evening to *Amsterdam*	1
Amsterdam and Environs	1
To *Utrecht* and thence by railway to *Arnhem*	1

A hasty glance at the principal places in Holland may thus be obtained in a week or ten days, but the traveller whose time permits should devote a longer period to this interesting country. The following will be found a pleasant and instructive tour of a fortnight: —

	Days
From London, or from Antwerp, to *Rotterdam*	1
Rotterdam and *Delft*	1
The Hague and *Scheveningen*	2
Leyden and *Haarlem*	$1^1/_2$
Alkmaar; Helder, and back to Haarlem	3
Amsterdam and Environs	3
Utrecht	1
Arnhem	1

II. Money and Travelling Expenses.

Money. The Dutch currency consists of florins (gulden or guilder) and cents. The *gulden* (1*s.* $8^1/_2$*d.*) contains 100 *cents*, or 20 *stuivers*, or 10 *dubbeltjes*. The only gold coins now issued are pieces of 10 fl., known as *Gouden Tientjes*. The silver coins are pieces of $2^1/_2$ *(ryksdaalder)* and 1 florin, and of 50 *(halve gulden)*, 25 *(kwartje)*, 10 *(dubbeltje)*, and 5 *(stuiver)* cents. A stuiver, or 5 cents, is worth 1*d.* English. In copper there are pieces of $2^1/_2$, 1, and $^1/_2$ cent. Dutch paper-money stands at par. English, French, or German money is taken at the hotels and railway-stations. The average exchange for a napoleon is 9 fl. 40 cents, for a sovereign $11^3/_4$-12 fl., for a 20-mark piece 11 fl. 80 cents. Foreign money is most advantageously exchanged at Amsterdam and Rotterdam.

Expenses. Living in Holland is not cheap, though the common saying that a florin in Holland goes only as far as a mark in Germany is an exaggeration. The Dutch seaside-resorts, especially Scheveningen, have the reputation of being expensive.

Fees at museums, churches, etc., should not exceed 2 fl. per day. Hotel expenses amount to 7-8 fl. daily, and travelling and other expenses to 4-5 fl., so that the total cost of a tour in Holland will be 13-15 fl. a day. The 'voyageur en garçon' may reduce this by one half by breakfasting at the cafés, dining at simple restaurants, and avoiding expensive hotels.

III. Passports, Custom House.

Passports may be dispensed with in Holland, as in Belgium, but the traveller had better be provided with one if he contemplates a prolonged tour. Comp. p. xii.

Custom House. At the frontier-stations the smaller articles of luggage are examined in the railway-carriages. To ensure the safe arrival of registered or booked luggage, it is advisable to state the exact route for which the railway-ticket is available.

IV. Hotels, Cafés, Milk Shops.

The Hotels of the first class are apt to resemble those of Belgium (see p. xii) in being not quite up to the mark, though an exception to this rule is afforded by some houses of international reputation at The Hague, Scheveningen, and Amsterdam. In some respects they resemble the hotels in England more than those in other parts of the continent. The usual charge for a bedroom, including light and attendance, is 2½-5 fl., plain breakfast *(ontbyt)* 60-80 cents, déjeuner or luncheon 1¼-2 fl., table d'hôte dinner 2-3½ fl. (wine extra in each case). Luncheon is generally taken between 11.30 and 1, dinner between 5 and 7.30 o'clock. In the old Dutch hotels in the districts comparatively unaffected by the stream of tourists, it is customary to combine the charges for room and breakfast, the latter consisting of an ample selection of cold viands, with honey-cakes (see p. 415), eggs, or cheese. Luncheon or déjeuner is, in this case, better obtained at a café. Meals at the less pretentious hotels are often nearly as dear as those of the first-class houses, but the charge for bedrooms is generally considerably less. In spite of the Dutch reputation for cleanliness, the traveller will often find the sanitary conditions of these hotels far from pleasant. The beds also are often inferior to those of Belgium. English, French, and German are spoken at all the more frequented hotels and restaurants.

The following is a reasonably liberal scale of gratuities: head-waiter 25-50 c. per day for each person; chamber-maid *(kamermeisje)*, 3-5 days 50 c., a week 1 fl.; boots *(huisknecht)*, 20 c. per day. A tip may also be given to the portier if he has rendered any special services.

The names for the chief articles for the 'wash' *(wasch)* are *overhemd*, shirt; *nachthemd*, night-shirt; *boord*, collar; *manchetten*, cuffs; *kousen*, socks; *onderhemd*, under-vest; *onderbroek*, drawers; *onderrok*, petticoat; *zakdoek*, handkerchief.

Cafés, as in Belgium, are generally frequented in the afternoon and evening. At midday various *plats du jour* (p. xiii) are ready at a price of 50-80 c., while in the evening dinner is often provided for 1-2 fl. The front part of the café, separated by a curtain from the rear half, is generally left unlighted in the evening, so that the guests may the better enjoy the view of life in the street.

The German word '*Kellner*' is used everywhere for 'waiter'; though the Dutch usually summon him with the expression '*Aannemen*' (i.e. 'take'; short for 'take the order') or address him as *Jan*. He expects a fee of 5-10 c. (15-25 c. from diners).

Some of the chief French and German newspapers *(couranten)* may generally be seen at the principal cafés, English ones more rarely. The most widely circulated Liberal papers in Holland are the *Nieuwe Rotterdamsche Courant* (which also enjoys a reputation for its articles on art and science), the *Algemeen Handelsblad* and *Het Nieuws van den Dag* of Amsterdam, and the *Vaderland* and *Nieuwe Courant* at The Hague. The leading Conservative journal is the *Standaard* of Amsterdam, and the most popular Clerical sheets are the *Tyd* and *Centrum*, both also published at Amsterdam.

Beer Houses, with German beer and cold viands, are found in almost every town. The beer sold at cafés is generally a native imitation of German brews.

The Milk Shops, which are found in the larger towns, are recommended; they supply tea, coffee, lemonade, eggs, etc., as well as milk.

V. Language.

A slight acquaintance with the Dutch language will contribute greatly to the instruction and enjoyment afforded by a tour in Holland. German, however, is very generally understood, and English and French are spoken at all the best hotels and other principal resorts of travellers. Those who have a knowledge of German, Danish, or Swedish will recognize the identity of the roots of the great majority of the words in these languages with those of the Dutch. The language, which may be described as a Lower Frankish dialect, and which existed in a written form as early as the 12th century, developed its individuality more strongly during the wars of independence of the 17th century, expelling the Frisian tongue (p. 406) on a great part of the coast and supplanting the various local dialects. It is expressive and highly cultivated, and free from the somewhat vague and ungrammatical character which stamps Flemish as a mere patois. Like other languages of purely Teutonic origin, it has admitted a considerable number of Romanic words to the rights of citizenship: thus, *kantoor* (comptoir), *kwartier* (quartier), *katoen* (coton), *kastrol* (casserole), *rekwest* (requête), *gids* (guide), etc. Words of foreign origin, however, have been imported from motives of convenience or fashion, rather than absolute necessity. The language is remarkably rich and full of vital energy, and words of purely native growth are to be found in almost every branch of science and art. The following lines from a popular ballad will serve as a specimen: —

Wij leven vrij, wij leven blij Op Neêrlands dierbren grond, Ontworsteld aan de slavernij, Zijn wij door eendracht groot en vrij; Hier duldt de grond geen dwinglandij Waar vrijheid eeuwen stond. *(Brandt.)*	(Literal translation: 'We live free, we live blithe, on Netherlands' dear ground; delivered from slavery, we are through concord great and free; here the land suffers no tyranny, where freedom has subsisted for ages'.)

The *pronunciation* of Dutch somewhat resembles that of German, but is more guttural, and therefore more difficult for the English student. The vowels *a, e, i, o, u* are pronounced as in French, and are lengthened, but not altered in sound, by being doubled (thus *oo* = ō); *ei* and *ij*, or *y*, are like the vowel sound in the French *pays; au* and *ou* like ow in now, but broader (aw-oo); *eu* like the French eu; *oe* like the English oo or the German u; *ui* has a sound fluctuating between oi and ow (as in now). All the consonants are pronounced as in English, except *g* and *ch*, which have a guttural sound like the ch in the Scottish word *loch; w*, which is pronounced like v; *j* like the English y or ee; and v like f.

The *definite article* is *de* for the masculine and feminine, and *het* for the neuter; genitive *des, der, des*, or *van den, van de, van het;* dative *den, der, het*, or *aan den, aan de, aan het;* plural for all genders *de, der, den, de*. In popular language the genitive and dative forms with 'van' and 'aan' are universally used.

The *declension* resembles the German. The plural of substantives is formed by the addition of *s* or of *en* (dative plural always *en*).

The *pronouns* are *ik*, I; *mij*, me, to me; *gij*, thou, you; *u*, thee, to thee, you, to you; *hij*, he; *hem*, him, to him; *het*, it; *zij*, she; *haar*, her, to her; *zij*, they; *hun*, to them; *hen*, them. *Mijn, mijne*, my; *uw, uwe*, thy, your; *zijn, zijne*, his; *haar, hare*, her; *onze, ons*, our; *hun, hunne*, their. *Wie*, who (interrog.); *wat*, what; *hoe*, how; *wanneer*, when.

Cardinal numbers: een, twee, drie, vier, vijf, zes, zeven, acht, negen, tien, elf, twaalf, dertien, veertien, vijftien, zestien, zeventien, achttien, negentien, twintig, een en twintig, etc., dertig, veertig, vijftig, zestig, zeventig, tachtig, negentig, honderd, duizend. *Ordinal numbers:* de eerste, de tweede, de derde, de vierde, de achtste (8th), etc., de twintigste, de tachtigste (80th), etc. *Partitive numbers:* een half, een derde, een vierde, etc.

Auxiliary verbs. Hebben, to have; *zijn* or *wezen*, to be; *zullen*, the infinitive of shall or will (future sense); *worden*, to be (in the formation of the passive voice).

ik heb	*ik ben*	*ik zal*	*ik word*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
hij, zij heeft	*hij, zij is*	*hij, zij zal*	*hij, zij wordt*
wij hebben	*wij zijn*	*wij zullen*	*wij worden*
gij hebt	*gij zijt*	*gij zult*	*gij wordt*
zij hebben	*zij zijn*	*zij zullen.*	*zij worden*
gehad, had.	*geweest*, been.		*geworden*, been.

The *conjugation* of verbs and the *construction* of sentences closely resemble the German.

The form of address among the upper classes is always *U* (properly *Uwe Edele*, Your lordship, Ital. Vossignoria), with the third person singular, and often with the addition of *Mijnheer*. A married lady is addressed as *Mevrouw* (pronounced Mĕfrow), a young lady as *Mejuffrouw*. *Juffrouw* is uniformly used in addressing barmaids, female attendants in shops, etc. *Freule* is used for an unmarried lady of noble birth. — Among the common people *gij* or *jij*, abbreviated into *je*, is used with the second person plural. *Je* is also made use of in familiar speech by persons of the upper ranks, but the stranger is recommended to abide by the more formal mode of address.

Mag ik U vragen, hoe ga ik naar..?	May I ask you how I am to go to...
Wat is de kortste weg naar ..?	Which is the shortest way to...
Ga recht uit, en dan de eerste straat links, rechts.	Go straight on, and then by the first street to the right, to the left.
Ik dank U, mijnheer.	Thank you, sir.
Ik zal met den spoorweg (or simply *met het spoor), met de stoomboot reizen.*	I shall travel by railway, by steamer.
Kruier, breng de bagage naar het spoor.	Porter, take the luggage to the station.
Ik geloof dat het te laat is.	I believe it is too late.
In welke klasse reist U, mijnheer?	In which class will you travel?
Ik zal een kaartje (or *billet*) *voor de tweede klas nemen.*	I shall take a ticket for the second class.
Enkele reis. Retourbillet.	Single journey. Return-ticket.
Hoe laat is het?	What o'clock is it?
Het is kwartier voor tweeën, over drieën, half tien.	It is a quarter to two, a quarter past three, half-past nine.
De trein vertrekt om vijf uur en komt om tien aan.	The train starts at 5 o'clock and arrives at ten.
Instappen, uitstappen; stab in, haast U.	To get to (the train), to get out (alight); get in, be quick.
Hoe lang houden wij hier stil?	How long do we stop here?
Waar zijn wij nu, mijnheer?	Where are we now, sir?
Dit is het laatste station.	This is the last station.
Koetsier, breng ons naar ..	Coachman, drive us to...
Wacht, ik moet nog mijn bagage halen. Ik heb iets vergeten.	Wait, I must fetch my luggage. I have forgotten something.
Bij het hotel ... ophouden.	To stop at the ... hotel.
Hoeveel is de vracht?	What is the fare?
Een fooi.	A fee.
Kan ik een kamer krijgen? met één bed, twee bedden.	Can I have a room? with one bed, with two beds.

Zeker, mijnheer.	Certainly, sir.
Kellner, wat heb je te eten? het ontbijt, het middageten, het avondeten; drinken.	Waiter, what have you to eat? breakfast, dinner, supper; to drink.
Breng mij gebraden rundvleesch, kalfsborst, ham, visch, aardappelen, groente (fem.), *brood, boter, eieren, vruchten, kaas, wijn, bier, koffie, thee, jenēver. Mes, vork, lepel, glas, bord, flesch.*	Bring me roast beef, breast of veal, ham, fish, potatoes, vegetables, bread, butter, fruit, eggs, cheese, wine, beer, coffee, tea, gin. Knife, fork, spoon, glass, plate, bottle.
Ik zal morgen om zeven uur vertrekken; wek mij om zes.	I shall start to-morrow at 7 o'clock; wake me at 6.
Hoeveel bedraagt onze rekening?	How much does our bill come to?
Wat zijn uij schuldig?	What do we owe you?
In welke straat is het museum?	In which street is the museum?
Hoe ver is het van hier?	How far is it from here?
Wanneer is het geopend?	When is it open?
Dagelijks kosteloos, van tien tot drie uur, behalve —	Daily, gratis, from ten to three, except —
'S woensdags en 's zaterdags tegen entreegeld.	Wednesdays and Saturdays on payment.
Zondag, maandag, dinsdag, donderdag, vrijdag.	Sunday, Monday, Tuesday, Thursday, Friday.
Vandaag (or *heden*), *morgen, gisteren.*	To-day, to-morrow, yesterday.
Ik wenschte eenige photographiën te koopen, gezichten van . . . , kopieëen naar de schilderijen van . . .	I want to buy some photographs, views of . . . , copies of the paintings of . . .
Laat mij zien wat je hebt.	Let me see what you have.
Dat is niet mooi.	That is not pretty.
Wat kost het (dat)?	What does that cost?
Wat vraag je er voor?	What do you ask for this?
Ik heb geen klein geld bij mij; kunt gij wisselen?	I have no change with me; can you change me (some money)?
Ja, mijnheer; neen, mijnheer.	Yes, sir; no, sir.
Als 't U belieft.	If you please.

VI. Churches, Picture Galleries, and Collections.

Churches are shown by the sacristans, who demand the sum of 20-25 c. from each visitor, frequently according to tariff. Except in Limburg and North Brabant, almost all the old churches are Protestant and closed except during divine service.

Picture Galleries and Collections are generally open from 10 a.m. till 3, 4, or 5 p.m. They are closed on New Year's Day and on some popular holidays. Sticks and umbrellas must be given up at the door, but, as a rule, no charge is made for taking care of them. The usual gratuity at private collections is 1 fl.

The traveller should be on his guard against spurious antiquities, which are freely manufactured in Holland. Purchasers of old furniture and silver-ware are specially warned against deception and should always demand a written guarantee of genuineness.

VI. Railways. Steamers.

Most of the Dutch Railways are owned by private companies, of which the largest are the *Hollandsche Yzeren Spoorweg Maatschappy* and the *Nederlandsche Centraalspoorweg Maatschappy;* while even the State lines are leased to another company, the *Maatschappy tot Exploitatie van Staats-Spoorwegen.* Some of the main lines are traversed by the so-called German 'D' trains, with saloon-carriages (seat 60 c.; for a distance of over 90 M., 1 fl. 20 c.); but the carriages on some of the other lines, especially those of the second class (10 seats in each), are poorly fitted up.

The fares per English mile are about $9^1/_4$ c. 1st cl., 7 c. 2nd cl., and $4^3/_8$ c. 3rd cl.; return-tickets are valid from three days to one month, except in some cases of local service *(buurt verkeer)* where they are good for a day only. On the lines owned by the State and on those of the Dutch Central Railway continuous 'distance-tickets' are issued, valid six months (*e.g.*, 500 kil., 15 fl., $11^1/_4$ fl., or $7^1/_2$ fl., according to class). In summer the railways of N. Holland issue cheap circular tickets, with routes arranged to meet the wishes of purchasers, while the other railways issue in common, during July, Aug., and Sept., so-called holiday tickets (*vacantie kaartjes;* first class 4, second 3, third 2 fl.), which allow the traveller to make an unbroken journey from one end of the kingdom to the other. Foreign circular tour tickets are good only for the lines expressly named on them.

No luggage is allowed free, except on international routes (comp. p. xvii). The railway-porter *(besteller)* receives 20-30 c. for carrying luggage between the cab and the train. Small articles may be deposited in the left luggage office (10 c. daily for each piece).

On the Dutch railways Greenwich or West Europe time is introduced (comp. pp. xvi, xvii); but for other traffic, including most of the steamer-lines and steam-tramways (except in Limburg), the inconvenient habit is to follow Amsterdam time, which is 20 min. ahead of railway time.

The best railway and steam-tramway *(stoomtramwegen, stoomtrams)* time-tables are contained in the *Nederlandsch Spoorboekje* (10 c.). Other means of travelling (steamboats, diligences, omnibuses, tramways, etc.) are contained only in *Van Santen's Officieële Reisgids voor Nederland* (with small map, 15 cents, with large map, 25 cents). *Vrachtprys* means fare; *v.* (vertrek) means departure, and *a.* (aankomst) arrival. To change carriages is *overstappen.*

Steamers *(Stoombooten)* may be used instead of railways in travelling between almost any two towns of Holland. An excellent idea of the character of the country and of the peculiar charms of Dutch scenery (comp. p. xxxiv) is afforded by the steamers on the smaller canals (*e. g.* between Rotterdam and Delft, Leyden and Katwyk, Leyden and Amsterdam, Alkmaar and Utrecht), while the steamer-navigation on the Rhine (Rotterdam to Cologne) and through Zeeland (Antwerp to Rotterdam, pp. 200, 201) will also be found enjoyable.

VIII. Cycling.

Holland is a favourite district for cyclists on account of its excellent and level roads. Its highroads *(grintwegen)* are all kept in admirable condition, and its secondary roads *(straatwegen)*, paved with a kind of brick called '*klinkers*', are practicable even after the heaviest showers. The roads *(keiwegen)* in North Brabant, which are paved with cobble-stones, are, however, less pleasant. Most of the chief roads are provided with a path open to cyclists. All the more important cross-roads are supplied with sign-posts, and dangerous points *(gevaarlyke helling)* are indicated by warning boards. Cyclists keep to the left in passing and to the right in meeting other vehicles. Every cycle must be provided with a bell or other warning signal, and with a bright lantern at night.

Bicycles brought by travellers for their own use in Holland are admitted free of duty. All the railways carry cycles, either crated or uncrated. The Hollandsche Yzeren Spoorweg Maatschappy (p. xxxi) charges a uniform price of 20 c. for each cycle, and on production of the receipt for this *('reçu')* issue one-way tickets for cyclists at half the rate of return-tickets. The other railway companies charge 12 c. for the first 10 kilomètres for each bicycle, and 2 c. for each 10 kil. (6 M.) more (tandems or tricycles more in proportion).

The publications of the *Algemeene Nederlandsche Wielryders-Bond* (subscription for foreigners $3^1/_2$ fl., badge 75 c.; sec., Mr. Sprenger, Wilhelmina-Park 12, Haarlem) are also furnished to members of foreign cycling clubs on advantageous terms, and may be obtained through Mr. D. Fockema, Villa Rosa, Arnhem. These include a general handbook, an atlas of the Netherlands with roads shown in three colours (36 sheets on a scale of 1 : 200,000, price $2^1/_2$ fl.), a tourist's handbook (Reiswyzer voor Nederland; 4 parts, at 50 c. each), and a map showing distances. The general handbook contains a list of hotels (special tariff for members of the League), repairing-shops *(bondsrywiel hersteller)*, stations with 'first-aid' chests *(hulpkist)* for cases of accident, and dark chambers *(donkele kamer)* for developing photographs.

The following plan for a Cycling Tour through Holland (514 M.) includes some of the most beautiful parts of the country, such as Nymwegen, Arnhem, and the environs of Haarlem, and also embraces the chief centres of artistic interest (Maastricht, Amsterdam, Leeuwarden, Haarlem, Leyden, The Hague, Delft, Rotterdam, Utrecht, Gouda, etc.).

Aix-la-Chapelle-*Maastricht* (23 M.). — Meerssen-Sittard-*Roermond* (29$^1/_2$ M.). — Venlo-Nymwegen-*Arnhem* (63 M.). — Steeg-Dieren-Eerbeek-Loenen-Beekbergen-Apeldoorn-*Loo* (25$^1/_2$ M.). — Vaassen-Heerde-Hattem-*Zwolle* (24$^1/_2$ M.). — Nieuw-Leusden-Dedemsvaart-Coevorden-Dalen-Emmen-Borger (tumuli, p. 413) - Gieten - Rolde (tumuli) - *Assen* (70 M.). — Vries-Eelde-Paterswolde-Groningen - Zuidhorn-Grypskerk-Buitenpost-Twyzel-Hardegaryp-*Leeuwarden* (59 M.). — Wytgaard-Deersum-Sneek-Woudsend-Harig-Stavoren (with steamboat to *Enkhuizen;* 39 M.). — Westwoud-Hoorn-Scharwoude-Edam-Monnikendam (with excursion to Marken)-Broek-Buiksloot-*Amsterdam* (36 M.). — Halfweg-Haarlem (with détour to Bloemendaal)-Hillegom-Lisse-Sassenheim-*Leyden* (28 M.). — The Deyl (with détour to Wassenaar)-*The Hague* (with détour to Scheveningen; 10 M.). — Delft-Overschie-*Rotterdam* (with détour to Dordrecht; 13 M.). — Moordrecht-Gouda-Oudewater-Montfoort-*Utrecht* (33$^1/_2$ M.). — Zeist-Doorn-Wageningen-Oosterbeek-Arnhem-Nymwegen-*Cleve* (62$^1/_2$ M.).

Members of the *Cyclists' Touring Club* (p. xviii) receive the privileges of the *Algemeene Nederlandsche Wielryders-Bond* (comp. p. xxxii) on applying for a temporary ticket of membership. — Bicycles accompanied by their owners are conveyed by the steamers between Harwich and the Hook of Holland or Rotterdam for 3*s.*, tandems 5*s.*, tricycles 7*s.* 6*d.*

IX. Post and Telegraph Offices.

Postal Rates. *Ordinary Letters* within Holland 5 c. per 15 grammes ($^1/_2$ oz.); to Belgium 10 c.; elsewhere abroad 12$^1/_2$ c. — *Post Cards* 2$^1/_2$ c.; for abroad 5 c. — *Printed Matter*, 25 gr. 1 c., 100-150 gr. 5 c., 150-250 gr. 7$^1/_2$ c., 250-500 gr. 10 c., etc.; for abroad 2$^1/_2$ c. per 50 gr. (minimum 12$^1/_2$ c.). — The word for 'registered' is *aangeteekend.*

Post Office Orders are issued for most countries in the Postal Union, at a charge of 12$^1/_2$ c. per 10 gulden.

Telegrams. Within Holland, 10 words 25 c., each additional 5 words 5 c. extra. — To Great Britain, 5 words 50 c., each additional word 10 c.; to the United States, each word 82, 92, or 97 c., or more, according to the distance.

X. Dutch Characteristics.

Towns. Most of the Dutch towns, as well as the open country, are intersected in every direction by canals *(grachten)*, which are generally enlivened with numerous barges. The different quarters of the towns are connected by means of drawbridges *(ophaalbruggen)* or swing-bridges *(draaibruggen)*. The roads and streets skirting the canals are usually planted with trees, which render them shady and picturesque.

The Dutch houses are generally narrow, and constructed of brick with the joints pointed white. In the larger towns they are sometimes six stories in height. Most are 'self-contained' houses, the custom of living in 'flats' or tenement-houses being as rare as in Belgium. The beams occasionally seen projecting from the gables serve for hoisting up goods to the lofts, which are used as magazines. The windows of the groundfloor are generally of ample dimensions.

The *Chimes* in the towers of the churches, or other public buildings, proclaim the quarters of every hour by playing a few bars of some popular or operatic air.

The '*gaper*' (gaper), a painted Turk's or Moor's head, is a customary sign for druggists' shops. A large crown, decorated with box-leaves and gilding, suspended beneath the Dutch flag, is an indication that fresh herrings have arrived in the shop thus adorned. '*Tapperij*' (tap-room), or '*hier verkoopt men sterke dranken*' (strong drinks are sold here), with the addition of *vergunning* (licensed), are the common signs for taverns. '*Dit huis is te huur*' (this house is to hire, or let) is also frequently observed.

The Dutch love of cleanliness sometimes amounts almost to a monomania. The scrubbing, washing, and polishing *(schoonmaken)* which most houses undergo once every week, externally as well as internally, are occasionally somewhat subversive of comfort.

Country Houses *(buitenplaatsen*, or *buitens).* Although nature has not bestowed her charms lavishly on Holland, the careful cultivation of the fields, gardens, and plantations imparts a picturesque and prosperous appearance to the country. In the vicinity of the larger cities, especially between Arnhem, Wageningen, and Utrecht, on the Vecht between Utrecht and Amsterdam, between Hilversum and Baarn, between Leyden and The Hague, and at Haarlem, numerous villas and country-seats are seen near the roads and canals, frequently enclosed by carefully kept gardens, parks, and pleasure-grounds. These paradises of the Dutch gentry and retired merchants usually bear inscriptions characteristic of the sentiments of their proprietors, and breathing a spirit of repose and comfort. Thus: '*Lust en Rust*' (pleasure and repose), '*Wel Tevreden*' (well content), '*Myn Genoegen*' (my satisfaction), '*Myn Lust en Leven*' (my pleasure and life), '*Vriendschap en Gezelschap*' (friendship and sociability), '*Vreugde bij Vrede*' (joy with peace), '*Groot Genoeg*' (large enough), '*Buiten Zorg*' (without care).

Benevolent Institutions. The number of these in Holland, dating from earlier centuries, is remarkably great; in Amsterdam alone there are over a hundred. A *Gasthuis* is a hospital. *Hofjes* are groups of dwellings, arranged round a court or yard, and occupied as almshouses by aged persons. *Oudemannen* and *Oudevrouwen* houses, orphanages maintained by the various religious denominations, and similar institutions are very numerous. — The *Maatschappy tot Nut van't Algemeen*, or 'Society for the Public Welfare', is a very important body, whose chief seat is at Amsterdam but whose sphere of operations extends over the entire kingdom of Holland. It was founded in 1784 by Jan Nieuwenhuyzen, a Baptist preacher, and its object is the promotion of the education and moral culture of the lower classes.

The picturesque NATIONAL COSTUMES have been retained in Holland (except in the larger towns) more generally than in almost any other country. The costumes in Zeeland, North Holland, Friesland, and the islands in the Zuiderzee, are specially noteworthy.

WIND MILLS *(molens)* are a characteristic of almost every Dutch landscape, and here attain an unprecedented size and strength. They are used in grinding corn, sawing timber, cutting tobacco, manufacturing paper, etc., but one of their most important functions is to pump up the superfluous water from the low ground to the canals which conduct it to the sea. Recently, however, steam-engines *(stoomgemaal)* have been largely introduced for this last purpose.

DYKES. Holland, as a whole, is probably the lowest country in the world, the greater part of it lying many feet below the sea-level. The safety of the entire kingdom therefore depends upon the dykes, or embankments, by which the encroachment of the sea is prevented. In many places these vast and costly structures are equally necessary to prevent inundation by the rivers, the beds of which are gradually raised by alluvial deposits.

The first care of the constructor of dykes is to lay a secure and massive foundation, as a preliminary to which the ground is stamped or compressed in order to increase its solidity. The dykes themselves are composed of earth, sand, and mud, which when thoroughly consolidated are entirely impervious to water. The surface is then covered with twigs of willows, interwoven with elaborate care, the interstices being filled with clay so as to bind the whole into a solid mass. The willows, which are extensively cultivated for the purpose, are renewed every 3 or 4 years. Many of the dykes are planted with trees, the roots of which contribute materially to the consolidation of the structure. Others are provided with bulwarks of masonry, or protected by stakes against the violence of the waves, while the surface is covered with turf.

The most gigantic of these embankments are those of the *Helder* (p. 400), of *Pettem* (N. Holland), and of *Westkapelle* on the W. coast of the island of Walcheren (p. 290). The annual cost *(de Waterstaat)* of maintaining these works throughout Holland is estimated at fourteen million florins. A corps of engineers is occupied exclusively in superintending them. The constantly-imminent nature of the danger will be thoroughly appreciated by the stranger, if he stands at the foot of one of the great dykes at high tide, and hears the breakers dashing against the other side of the barrier, at a height of 16-18 ft. above his head. The force of the old Dutch proverb 'God made the sea, we made the shore', will also be apparent.

CANALS intersect the country in every direction. They serve a threefold purpose: (1) as highroads, for purposes of traffic; (2) as drains, by which superfluous water is removed from the cultivated land; (3) as enclosures for houses, fields, and gardens, being as commonly used for this purpose in Holland as walls and hedges in other countries. The Dutch canals differ from those in most other countries in being generally broader, though variable in width, while locks are rare, as the level of the water is nearly always the same. Those canals, however, which are connected with the sea are protected by massive flood-gates, to prevent the encroachment of the sea when its level is higher than the water in the canal.

The principal canals are about 60 ft. in width and 6 ft. in depth. Not only the surface of the water, but the bed of the canal is often considerably above the level of the surrounding country. The three most important works of this kind in Holland are the great *North Holland Canal* (p. 394), the *Zuid-Willems-Vaart* (p. 442), in N. Brabant, and the *North Sea Canal* across 'Holland op zyn smalst' (p. 395), connecting Amsterdam and the North Sea.

Polder is a term applied to a morass or lake, the bed of which has been reclaimed by draining. A great part of Holland and Flanders has been thus reclaimed, and rendered not only habitable, but extremely valuable for agricultural purposes.

The first step in the process of drainage consists in enclosing the marsh with a dyke, to prevent the admission of water from without. The water is then removed by means of water-wheels of peculiar construction, formerly driven by wind-mills, now by steam-engines. The marsh or lake to be reclaimed is sometimes too deep to admit of the water at once being transferred to the main canals, and thus carried off. In these cases a system of dykes, one within the other, and each provided with a canal on its exterior, forms an ascending series of levels, from the lower of which the water is gradually transferred to the higher, and thence finally into the principal channels. An excellent example of this is seen in the *Schermer Polder*, where four different levels have been formed. These canals, although separate from one another, are all provided with means of communication, by which if necessary the water from the higher can be discharged into the lower.

The extraordinary fertility of the land thus reclaimed is chiefly accounted for by the fact that superfluous water can be removed by means of the water-wheels on the shortest notice, while in dry seasons a thorough system of irrigation is constantly available.

The principal polders are the *Beemster* (reclaimed in 1608-12; p. 401), *Purmer* (p. 401), *Schermer*, that of *Haarlem* (p. 305), and the *Polder of the Y* (pp. 305, 395). It is now proposed to construct an embankment between Ewyksluis in N. Holland and the village of Piaam in Friesland and thus to convert the Zuiderzee into a huge lagoon, 1400 sq. M. in area, of which two-thirds could be made into a polder. The estimated cost is 189 million florins, of which $40^1/_2$ millions are assigned for the embankment, and 130 millions for the construction of the polder.

XI. History and Statistics.

The earliest inhabitants of the district at the embouchures of the Rhine are said to have accompanied the Cimbri and Teutones in their expedition against Italy. Several banished tribes of the Catti, who settled in the deserted island of Betuwe (p. 438), were conquered by the Romans, whose supremacy over this part of the country continued from the failure of the great rebellion of *Claudius Civilis* till the end of the 4th cent., when the Salic Franks, the inhabitants of the banks of the Yssel, took possession of the Betuwe, and established themselves between the Scheldt, Maas, and Lower Rhine. The district to the N. E. of the Salic Franks was occupied by the Frisians, to the E. of whom were the Saxons.

The supremacy of *Charlemagne* extended over the whole of the Netherlands. Under his successors the system of investing vassal-princes with the land gradually developed itself. The most powerful of these were the *Bishops of Utrecht*, the *Dukes of Guelders*, and the *Counts of Holland*. In 1247 Count William II. of Holland was elected German King through the influence of Pope Innocent IV. In 1404 *Count Engelbert of Nassau-Dillenburg*, a German noble, having married the heiress of the Lords of Polanen (p. 442) in Breda, established the Netherlandish line of his house; and a century later *Count Henry of Nassau* (d. 1538) acquired the rank of prince through his marriage with Claude de Châlons, heiress of the principality of Orange in S. France. In 1428 *Philip the Good* of Burgundy, after a prolonged struggle with the Countess Jacqueline of Bavaria (p. 290), acquired the countship of Holland, which passed in 1477, along with the other lands of Burgundy, into the hands of *Emp. Maximilian I.* (p. xxi).

Under the *Emperor Charles V.*, who united under his sway Friesland (1515), the bishopric of Utrecht (1517), Groningen (1536), and the duchy of Guelders (1538; p. 432), the land enjoyed a golden era of prosperity, in consequence of the powerful protection accorded by that monarch to commerce and navigation. Under his bigoted son and successor Philip II. of Spain, after the Duke of Alva's arrival at Brussels (1568), began that memorable, and at first apparently hopeless struggle which lasted for 80 years, and terminated in the recognition of the Northern Netherlands as an independent state by the haughty Spaniards, and in the establishment of the powerful Dutch Republic.

The great founder of Dutch liberty was *William of Nassau*, 'the Silent', Prince of Orange, a German nobleman, who was born at Dillenburg in the Duchy of Nassau in 1533. He was a great favourite of Philip II., who appointed him, when 26 years of age only, 'stadtholder' or governor of the provinces of Holland, Zeeland, Friesland, and Utrecht (1559). In 1561 he found himself at variance with Cardinal Granvella, whose recall he effected in 1564. When the Low Countries came into the possession of the Duke of Alva, the Spanish Governor (p. xxi), William at first retired to Dillenburg, but in Sept., 1568, he embarked, with the aid of the French Huguenots, on a short and fruitless campaign the object of which was to liberate the Southern provinces. In 1571 he sided with the '*Water Beggars*' (see p. 439), and in 1572 he was invited by Holland and Zeeland to take the command of their troops against the Spaniards. He shortly afterwards captured Middelburg, and succeeded in raising the siege of the distressed town of Leyden. On 29th Jan., 1579, was formed the famous defensive league of the N. Netherlands, known as the *Utrecht Union* (p. 425). William was soon afterwards condemned to banishment by Philip II., but the States General bravely defied the king's authority, and in 1581 formally threw off their allegiance to the Spanish crown. On 10th July, 1584, William fell by the hand of an assassin at Delft (p. 302), very shortly before the day on which the States intended to have conferred upon him the dignity of an hereditary count of Holland. The year following his death his son *Maurice* was elected stadtholder in his stead.

Under his presidency (1585-1625) the power and wealth of the Republic rapidly increased, active hostilities were frequently undertaken against the Spaniards, and the Dutch E. India Company was formed (1602). Meanwhile, however, there arose serious dissensions between the democratic and the government parties, which were greatly aggravated by the pernicious theological controversies of the *Arminians* and the *Gomarists* (p. 444). Contrary to the sound advice of the stadtholder, the States in their anxiety for commercial prosperity concluded a twelve years' peace with Spain in 1609. Incensed by the quarrels which now ensued, Maurice caused the influential *John van Oldenbarnevelt*, the pensionary or chancellor of the province of Holland, then in his 72nd year, to be arrested and condemned to death by a partial tribunal in 1618 (p. 319), but by this judicial murder he did not succeed in intimidating his refractory subjects. Maurice died in 1625, and was succeeded by his brother *Frederick Henry* (1625-47), under whom the unity of the Republic became more consolidated, and the prosperity of the States reached its climax. Both by land and by sea they triumphed over the Spaniards in the hostilities which now broke out afresh; and in 1628 the gallant admiral *Piet Hein* (p. 302) captured the Spanish 'silver fleet'. The Dutch commerce of that period was the most widely extended in the world.

The great Dutch navigators *Houtman*, *Heemskerck* (p. 359), *Schouten* (p. 401), *Le Maire*, *Hartog*, *Caron*, *Tasman*, and *Linschoten* explored the most distant coasts in the world during this period, while the E. Indian factories, especially that of Batavia, which had been established in 1619, yielded a rich harvest. The Dutch school of painting now attained its culminating point (comp. p. lix), and the sciences were also highly cultivated during this prosperous epoch, as the well-known names of *Huygens*, *Grotius*, *Vossius*, *Daniel* and *Nicolaes Heinsius*, *Gronovius*, *Burman*, *Tiberius* and *Franciscus Hemsterhuis*, etc., abundantly testify.

Frederick Henry died in 1647, shortly before the Peace of Westphalia, by which the independence of the United States of the Netherlands was formally recognized, and was succeeded by his son *William*, then in his 21st year.

The renewal of dissensions between the States and the stadtholder determined them, on the early death of this prince in 1650, not to elect a new governor, and the reins of government were now entrusted to the distinguished Grand Pensionary *John de Witt*, an able and energetic senator.

During this period the navigation acts were passed by Cromwell, placing restrictions on the Dutch trade, and thus giving rise to the war which called into activity the talents of *Tromp*, *De With*, *De Ruyter*, and other naval heroes, whose memory is still justly cherished by the Dutch. Within the brief period of sixteen months (1652-54) no fewer than thirteen great naval battles were fought, in most of which the arms of the Republic were crowned with success. By the peace concluded in 1654, however, the States were obliged to recognize the authority of the navigation acts. In 1665 a war with England again broke out, during which, in 1667, De Ruyter even entered the estuary of the Thames with his fleet, endangering the safety of London itself, to the great consternation of the citizens. Notwithstanding this success, the peace concluded shortly afterwards was again productive of little benefit to Holland.

Meanwhile Louis XIV. of France had disclosed his designs against the Netherlands, and had taken possession of the part belonging to Spain. His proceedings against Holland, however, were checked for a time by the triple alliance between, England, Holland and Sweden, concluded in 1668 by the advice of the Grand Pensionary de Witt. In 1672, after the dissolution of the alliance, Louis renewed his attacks on the now almost defenceless Union, whose army had been entirely neglected since the death of Prince William. Condé and Turenne took possession of the provinces of Guelders, Over-Yssel, and Utrecht almost without a blow, while that of Holland, with its capital Amsterdam, succeeded in averting the same fate only by means of an artificially caused inundation. The people, believing that they had been betrayed by their government, now broke out into a rebellion to which De Witt fell a victim (p. 319), and which resulted in the revival of the office of stadtholder.

William III. (1672-1702), the last, and after its founder greatest, scion of his house, was accordingly elected, and the office of stadtholder declared hereditary. Under his auspices, with the aid of the Elector of Brandenburg and the Spanish troops, the French were defeated, and the war was at length terminated by the Peace of Nymwegen in 1678.

William III., who had thus been instrumental in asserting the liberties of Europe against the usurping encroachments of the 'Grand Monarque', married Mary, daughter of the Duke of York, afterwards King James II. of England. In 1688 he undertook that bold expedition across the Channel which resulted in the deliverance of England from the arbitrary government of the Stuarts and the final establishment of constitutional liberty and Protestantism in Great Britain. The following year he was elected King by parliament, retaining at the same time the office of stadtholder of the Netherlands. In his new position he continued strenuously to oppose the increasing power of France. The united fleets of England and Holland gained a decisive victory near La Hogue in 1692, and by the Peace of Ryswyk in 1697 Louis was compelled to restore a considerable part of his conquests. William was now estranged from his native country, but shortly before his death, without issue, in 1702, he brought about the 'Great Alliance' which disputed the right of the French monarch to succeed to the crown of Spain.

Following the example of the States of Holland, the five most important provinces now declared the office of Stadtholder abolished. Their foreign policy, however, underwent no alteration on this account. *Prince John William Friso* (d. 1711, see p. 202), stadtholder of Friesland and cousin of William III, succeeded to the command of the army of the Republic, which took part in the war of the Spanish succession. Under his presidency the power of the States General manifested itself anew. The flower of the Dutch army fell at the bloody victory of Malplaquet (p. 210), and in 1713 the Peace Congress assembled at Utrecht, on Dutch soil.

The events of the 18th cent. scarcely require special mention. The Republic had lost its prestige, and in the continuing alliance with England the preponderating power of the latter became more and more marked. When the French entered the territory of the Republic during the Austrian war of succession, the people compelled the States to appoint *William IV.*, Prince of Orange, the son and successor of John William Friso, General Stadtholder over all the seven provinces; and in 1748 this dignity was once more declared hereditary. A revolution which broke out towards the close of the century ended in the expulsion of the Stadtholder *William V.*; but he was reinstated in his office by the Prussian army, which had advanced almost unopposed to the gates of Amsterdam itself.

The importance of the Republic had now dwindled to a mere shadow. In 1795 the French Republicans, led by Dutch exiles, took possession of the country, founded the '*Batavian Republic*', and at the same time caused heavy taxes to be levied. *Rutger Jansz Schimmelpenninck*, an able statesman, was created president of the new Republic, under the old title of Grand Pensionary, but in 1806 was compelled to yield up his authority to *Louis Bonaparte*, who had been created King of Holland by his brother Napoleon I. This semblance of independent existence came to an end in 1810, when *Napoleon* annexed Holland to France, declaring it to have been formed by the alluvial deposits of French rivers.

At length in November, 1813, the French were expelled from Holland by the Dutch, aided by the Russians and Prussians; and the Prince of Orange, son of William V., the last stadtholder, who died in exile in 1806, landed at Scheveningen, and ascended the throne of Holland as an independent sovereign.

By the Congress of Vienna in 1815, the southern, or Belgian provinces of the Netherlands, were united with the northern into a single Kingdom, and the Prince of Orange was created King of the Netherlands, under the title of *William I.* This bond of union between two races differing materially in language, religion, and character was severed by the Belgian Revolution of 1830 (comp. p. xxiii). Ten years later William I. abdicated in favour of his son *William II.*, who died in 1849, and was succeeded by *William III.* (born in 1817, married first in 1839 to Princess Sophia of Wurtemberg, who died in 1877, and secondly to the Princess Emma of Waldeck in 1879). At his death (Nov. 23rd, 1890) the male line of the house of Nassau-Orange became extinct. He was succeeded by his daughter *Wilhelmina* (b. 1880), during whose minority the queen-mother exercised the functions of regent. In 1898 Wilhelmina assumed the reigns of government and in Feb., 1901, she married Henry, Duke of Mecklenburg-Schwerin (b. 1876), who was created Prince of the Netherlands.

Area and Population. The *Kingdom of the Netherlands*, including the Province of Limburg, is 12,650 sq. M. in area, and has (1902) a population of 5,347,181. In 1899 the population was 5,104,137, of whom 1,798,915 were Roman Catholics and 103,988 Jews. Amsterdam is the capital of the kingdom, and The Hague is the residence of the king. The Netherlands are divided into eleven provinces: *N. Brabant* (capital, 'S Hertogenbosch) with 553,842 inhab., *Drenthe* (Assen) with 148,544 inhab., *Friesland* (Leeuwarden) with 340,262 inhab., *Guelderland* (Arnhem) with 566.549 inhab., *Groningen* (Groningen) with 299,602 inhab., *N. Holland* (Haarlem) with 968,131 inhab., *S. Holland* (The Hague) with 1,144,448 inhab., *Limburg* (Maastricht) with 281,934 inhab., *Over-Yssel* (Zwolle) with 333,338 inhab., *Utrecht* (Utrecht) with 251,034 inhab., and *Zeeland* (Middelburg) with 216,295 inhabitants.

The national colours are red, white, and blue, placed in horizontal lines (the French are placed vertically); the motto, 'Je maintiendrai'.

Colonies. The most important Dutch colonies in the *E. Indies* are Java (capital, Batavia), Sumatra, Borneo, Celebes, and the Molucca islands; in *S. America*, Surinam or Dutch Guiana; and in the *W. Indies* Curaçao. The total area of these possessions amounts to 766,000 sq. M., the population to 38 million souls.

Commerce. The merchant fleet of Holland in 1903 numbered 257 steamers, with a carrying capacity of 939,000 cubic mètres, and 436 sailing-vessels, with a capacity of 206,000 cubic mètres. In 1902, 9405 laden steamers (24.795,240 cub. mèt.) and 778 laden sailing-vessels (715,400 cub. mèt.) cleared at Dutch ports. The imports in 1902 amounted to 2172 million, the exports to 1828 million florins.

The Army consists of 10 regiments *(afdeeling.)* of Infantry, 3 regiments of Hussars, 1 regiment of Engineers, 3 regiments of Field Artillery, 1 regiment of Horse Artillery, and 4 regiments of Fortress Artillery, military train, pontoniers, 'depôt-battalions', instruction-battalions, etc., amounting in all to 29,000 men. Beside the regular army there are the 'Schutteryen', a kind of national guard, now being transformed into a 'landwehr' on the Prussian model, and the 'landsturm', or militia. — The army in the colonies has a strength of about 36,600 men, including 13,000 Europeans.

The Navy consisted in 1903 of 92 vessels, including 16 iron-clads, 12 monitors, 24 gun-boats, and 38 torpedo-boats. These are manned by upwards of 8000 hands.

The following are some of the most recent English **Books** on Holland: 'The Story of Holland', by *J. E. T. Rogers* (London, 1886); 'The Heart of Holland', 'Picturesque Holland', and 'The Dead Cities of the Zuyder Zee', all three translated from the French of *Henri Havard;* 'Holland', trans. from the Italian of *E. de Amicis* (London, 1883); 'Through Holland', by *C. W. Wood* (London, 1877); 'Sketches in Holland and Scandinavia', by *A. J. C. Hare* (London, 1885); 'Dutch Life in Town and Country', by *P. M. Hough* (London, 1901); 'Holland and the Hollanders', by *D. S. Meldrum* (2nd edit., London, 1899); 'The American in Holland', by *W. E. Griffis* (Boston, 1899). It is hardly necessary to mention *J. L. Motley's* 'The Rise of the Dutch Republic' and 'History of the United Netherlands'.

Maps. The best map of Holland is the *Topographische en Militaire Kaart van het Koningrijk der Nederlanden, uitgegeven door het Ministerie van Oorlog* (1:50,000; 62 sheets at $1^1/_2$ fl.). Mention may also be made of the *Topographische Atlas van het Koningrijk der Nederlanden* (1:200,000; 19 sheets, not sold separately, 12 fl.).

Historical Sketch of Art in the Netherlands.

By Professor Anton Springer.

The traveller who would explore the Netherlands without taking account of the Art Treasures still preserved there, heedlessly disregards a source of the highest gratification. The collections in the cities, as well in Belgium as in Holland, can boast that they include many of the most remarkable creations of the art of a bygone period: works, moreover, which have not found their way hither by mere accident, but grow out of the very soil, so to speak, of these Low Countries, and have their *raison d'être* in the land, in those forms and fashions which to this day repeat themselves alike in the native landscape and in the habits of the people. How much more lively is the impression received from works of art when seen amidst their natural surroundings, is a matter of common and approved experience. Everything that is *essentially* characteristic in a picture, atmosphere and light, form, whether natural or otherwise, fashion and custom, present themselves to the beholder. The sources of the artist's inspiration, all that served to feed his fancy, are clearly manifest; while many a characteristic incident, which would otherwise escape observation or remain altogether unintelligible, receives its requisite interpretation. It is true that the æsthetic value of individual pictures may be always in all places recognized. A Titian is lustrous even in St. Petersburg; Dürer's incisive pencil asserts itself in Madrid. Nevertheless the historical significance of Art, the necessary cause of her development, can be understood by those only who will explore the scenes which witnessed her life's first dawn, particularly when lapse of time has failed materially to alter the character of such scenes.

A distinction which the Netherlands enjoy in common with Italy consists in the opportunity afforded of obtaining the best possible insight into the mysterious quickening of the artistic spirit; a comprehensive survey, too, of art's earliest promise and maturity, and her identity with the national life. That continuity and many-sidedness of national art, which in Italy is so pronounced, the Netherlands do not, however, possess. Twice only — once in the 15th, and once in the 17th century — do they furnish remarkable material for the history of modern art. Earlier centuries reveal a poor art life, and the intervals between the two periods referred to fail to make any profound impression, however useful they may have been in the development of the personality of the artist. Both in the 15th and in the 17th century the artistic strength of the country devoted itself to painting. The art of the Netherlands owes its fame to the brilliant achievements of its painters.

Churches. During the centuries of the Middle Ages, art in the Netherlands did not by any means keep pace with the advance made in Germany and France: it was slow to move, and followed in the wake first of German, and later of French art. The number of Romanesque buildings in Belgian territory—for Holland must first be noticed in connection with the Gothic era—is not great. Of these the *Cathedral of Tournai* (p. 77) is the most prominent example. The influence of lower Rhenish architecture (that of Cologne) is exhibited in this cathedral, as indeed in all the older churches along the banks of the Meuse. At the same time there is an evident approximation to the French style, which, after the 13th century, pervaded the entire land. — When in the adjacent territory of Northern France the Gothic Style had acquired completeness, the Netherlands adopted this model. The southern portion of the land now became, in the realm of architecture, a mere province of France; and indeed French influence extended gradually to politics and culture also. Stately Gothic cathedrals rear themselves in the more considerable Belgian towns. With the church of St. Gudule in *Brussels* are associated the choir of the church of Notre Dame at *Bruges*, St. Bavon at *Ghent*, St. Rombaut at *Malines*, St. Peter at *Louvain*, and, lastly, the renowned *Cathedral of Antwerp*, where a lamentable want of structural harmony must be noted, more particularly in the spire, whose toppling height rather astonishes by its audacity than delights by its beauty. Although there is an evident preference for lofty towers (the double tower is seldom seen, but rather a single tower in advance of the western extremity), yet, as a rule, an endeavour to secure a spacious area visibly determines the general proportions, while the soaring height and slender support, which give so marked a character to the interiors of the cathedrals of France and Germany, are but slightly regarded. Double aisles are not frequent in the churches; but the height of the nave seldom exceeds 80 or 90 feet, being but twice, not as was usual elsewhere, three times, the width. The Dutch churches are of similar construction. Gothic architecture was much more prevalent in Holland than is generally supposed; *Utrecht*, *Amsterdam*, *Haarlem*, *Leyden*, and *Rotterdam*, for example, possess Gothic churches on a grand scale, while the provinces of *Friesland* and *Groningen* contain many church-buildings of the 13th and 15th centuries which show strong traces of a North-German influence. The building material, however, namely brick, which has been used, gives a ponderous appearance to these edifices; while the wood-covering which replaces the vaulted roof, the absence of architectural ornamentation, and, finally, change in the forms of worship, have done much to destroy their original beauty. But we do not visit Holland to study ecclesiastical Gothic.

Secular Buildings. Of far greater interest are those Gothic buildings erected for secular and civic purposes, in which Flanders is especially rich. So early as the 12th century, mighty towers to serve as *Belfries* (p. 59) were erected in the midst of fortified towns, for the purpose of mustering the citizens by sound of bell in the event of an enemy's approach or of alarm from fire. Attached to the belfries, or erected separately, are spacious ***Halles***, imposing edifices, used for the display of those products of Flemish industry which were once foremost in the markets of the world. The *Hôtel de Ville* adorns the principal square of the town. Its façade generally exhibits the wealth of decoration (sometimes carried to excess) belonging to the later Gothic; while, in the interior, sculptor and painter found occasion for the exercise of their respective arts. The belfries at *Tournai* and *Ghent*, the 'halles' of *Bruges* and *Ypres*, and the 'hôtels de ville' of *Bruges*, ***Brussels***, *Louvain*, and ***Oudenaarde***, call for especial notice from the traveller; and, in case he should be interested in antiquated domestic architecture, he will find a rich treat provided for him in the cities of W. Flanders, such as ***Bruges***, *Ypres*, and ***Furnes***, which have practically stood still since the middle ages. Nothing amid the quiet streets and gabled houses of these towns will prevent the traveller from yielding himself wholly to the memories of the past or from transporting himself in imagination to the days when the Van Eycks and Memling flourished and Flemish painting attained its first period of bloom.

Painting. To connect these early efforts with the power and wealth of the great commercial cities, and to find in the sumptuous habits of the Burgundian Princes the chief impulse to the rapid development of the painter's art in the Netherlands, is obviously natural and reasonable. How the eye of the painter must have revelled in the varied costumes, in the manifold and sharply defined types, whether of native or foreigner, which he encountered in the motley assemblage that thronged these cities! We may well conceive the artist's imagination to have been fascinated by the wealth of colour presented by a picture composed of weather-beaten mariners, sturdy labourers, burly citizens, and sagacious traders. The early practice of portrait-painting may also be attributed to the spirit prevailing in the commercial towns. The interest in this branch of the painter's art originated probably in the self-complacency which naturally possesses a community of substantial burghers, proud of their vocations and achievements. Further, the Burgundian Princes, in the gratification of their love of splendour, found, as trustworthy accounts assure us, abundant employment for the artist as well as artizan. In their luxurious court, with its brilliant retinue, there must have been robes of state, glittering weapons, costly furniture, besides courtly manners, to captivate the eye and engage the attention of the painter. Undoubted, however, as the effect of such influences was in giving a particular direction to painting in the Netherlands, they assuredly were not the source from which it sprang. It was not until the painter's art was emancipated from the trammels of a traditional practice, that it found favour at court, and in the trading towns.

Up to the beginning of the 15th century art was in neither a better nor worse condition than in adjacent lands, though the painters of Cologne could undoubtedly claim pre-eminence. Such specimens of wall-painting in the Low Countries as are still preserved from the 12-14th centuries show an entire want of professional training. The works of the miniature-painters, however, rank higher. Encouraged by commissions from French Princes, they were elaborately finished, and both in colour and drawing give evidence of a higher education in the artists. Sculpture, too, could boast of sterling work. If any general inference is to be drawn from monumental effigies preserved in *Tournai*, and dating from the beginning of the 15th century, a school of sculpture existed there, which successfully aimed at a truthful rendering of nature. The practice of painting works of sculpture brought the sister arts into more intimate relation. So far, however, was sculpture in advance, that painters found themselves reduced to the expedient of adopting the plastic mode of treatment in the disposal of groups, as well as in drawing and the treatment of drapery. A long interval elapsed ere painting acquired a style of its own, and until every trace of the plastic relief had disappeared. Such was the condition of the painter's art in the Netherlands, when the two brothers *Van Eyck* made their appearance, but we are not in a position to indicate their immediate predecessors, nor to determine with certainty the circumstances of their early training.

The two brothers **Van Eyck** were natives of Maeseyck, near Maastricht, where **Hubert**, the elder, was born probably about the year 1370. Wolfram von Eschenbach, in his 'Parzival', had already pronounced the painters of Maastricht and Cologne to be the best of his time, but how painting at Maastricht or Limburg was employed in Hubert's time we know not. Absolutely nothing is known of the course of Hubert's early training, of his school, or early works. About the year 1420, we find him settled at Ghent, where a guild of painters had already long existed, along with his brother **Jan** (born between 1381 and 1385). Whether while here he was the teacher or the taught, whether the local influences of Ghent first modified his conceptions and method, or whether the guild in Ghent derived new light from him, cannot be determined. We know of only one work from Hubert van Eyck's hand, indisputably identified as his, and it was painted in the concluding years of his life. This is the gigantic altar-piece which Jodocus

Vydt commissioned him in 1420 to paint for the St. Bavon church in Ghent, and which he left unfinished in 1426. We are also very imperfectly informed of Jan's early training, though we know a good deal about his public career. While Hubert, it would appear, found favour with the wealthy burghers of Ghent, Jan took service in the courts, first at The Hague (1422-24) with John of Bavaria, afterwards (1425) at Lille with Philip the Good, in whose interests he visited Portugal in 1428. In 1431 we find him in Bruges, at work on the Ghent altarpiece, which he brought to completion on May 6th, 1432.

The Ghent altar-piece forms the most important monument of the early-Flemish school of painting. In it the artist still clings to the traditional rules of composition in the observance of the severely symmetrical proportions of an architectural structure. But while he fails to dispose the crowd of figures in separate groups, he succeeds in giving to the heads a portrait-like individuality; he is careful to render the varied texture of the draperies, and in modelling the nude figure he closely imitates nature in every minute particular. For example, in the figure of Adam (now detached from the original picture and preserved along with Eve in the Brussels Museum, p. 109), even the short hairs of the arms and legs are carefully elaborated. But the most surprising innovation is in the colouring, to which he gave wonderful force and harmony, using it to give effect to an appearance of reality almost deceptive. The old belief that Hubert invented oil-painting cannot indeed be unreservedly accepted. But, although oil had long been in use as a vehicle, Hubert's merit is not the less conspicuous. He is still the first who adapted the invention to the purposes of art, by employing the fluid medium for the more subtle blending of colours. By this means he so far facilitated the process of painting, that the endeavour to give a faithful, lifelike rendering of nature was completely successful. He possessed himself of the means by which alone effect could be given to the new impulse in art. We can have no better proof of the importance attached to this new method of painting introduced by Hubert, than in the sensation it made in Italy, where the invention and its publication were invested with the attributes of romance.

The connection between the two brothers will be best understood by regarding Hubert as the more capable of the two. This view is supported by the inscription placed on the Ghent altarpiece by Jan's own hand ('Hubertus — major quo nemo repertus'). The peculiar art of Jan van Eyck can best be studied in Bruges, where he died in 1440. Two admirable works in the Academy (the Madonna of Canon van der Paele and the portrait of his wife) reveal the extraordinary sense of realism possessed by the master. In keeping with a strong determination towards a more portrait-like and realistic conception of nature is the endeavour, observable in his method, after a greater fulness of outline and an exact rendering of textures. The direction of his aim is indicated by the fact of his having painted genre pictures with a definite motive — the 'Bath-room' for example.

There can be no doubt that Jan van Eyck had pupils; but there can be as little doubt that there were painters, both in Ghent and Bruges, who adopted Van Eyck's method, and imitated his style, though not recognized as members of his school. Owing to the scanty information possessed of art in the Netherlands during the 15th century, nothing can be conclusively affirmed on the subject. As pupils of Jan van Eyck may be mentioned *Petrus Cristus*, at Bruges, and *Gerard van der Meire* and *Justus van Ghent*, at Ghent, while the chief independent master is **Hugo van der Goes**, of Ghent, who died, mentally deranged, in 1482 in the convent of Rouge-Cloître, near Soignies. In his native land this painter is worthily represented by the Death of the Virgin in the Bruges Academy, but his masterpiece, the Adoration of the Shepherds, from the church of Santa Maria Nuova, is in the Uffizi at Florence.

The people were as averse to centralization in the domain of art-training as in the conduct of state affairs. While the Van Eycks were carrying their art from the Valley of the Meuse to Bruges and Ghent, another great artist was founding a school of painting at Brussels. **Roger van der Weyden** is apparently identical with that *Rogelet de la Pasture* who, in 1426, worked as a pupil of Robert Campin at Tournai, and in 1432 was admitted as master in the Painters' guild. We find Van der Weyden installed as painter to the town of Brussels in 1436. In 1450 he appears in Rome, as the first northern painter of undisputed fame whose name was honoured by the Italians, uncompromising though he was in adhering to the native practice of his art. On his return he again took up his abode in Brussels, still painting, and died in 1464. In the absence of any signature, his works are confounded with those of Jan van Eyck, with whom he had nothing in common, and with those of Memling, who was his pupil. They are, moreover, scattered far and near, and have to be sought for at Madrid, Rome, Frankfort, Munich, Berlin, Vienna, etc. The Museum of Antwerp, however, in the Seven Sacraments, and the Brussels Museum, in the lately acquired Pietà, possess two of the most prominent works of this master, who was peculiarly successful in depicting scenes of dramatic interest; too often, however, his power of animated expression betrays a want of feeling for beauty of form, and it is occasionally suggestive of tinted reliefs. Akin to Roger van der Weyden is the *Master of Flémalle (Jacques Daret?)*, a recently re-discovered artist, whose masterpieces have also to be sought in foreign parts (Frankfort, London, Liverpool).

Painting flourished in the first half of the 15th century in Holland no less than in the Southern Netherlands, though the earlier masters, such as *Albert van Ouwater*, are represented but by few works. A more tangible personality is that of **Dierick Bouts** (ca. 1410-1475), who removed from Haarlem to Louvain about 1450, and with his industrious pencil announced the fundamental characteristic of Dutch painting, in his delicate appreciation of landscape beauty.

The early-Flemish School culminated in **Hans Memling** *(Memlinc)*, the pupil of Van der Weyden. According to a legend, which in earlier times received general credence, Memling, having been wounded at the battle of Nancy, was carried to Bruges, where, in gratitude for the tender care bestowed upon him in the Hospital of St. John, he painted numerous pictures. This story may be placed in the same category as those of Dürer's malevolent spouse, and of the licentiousness of the later Dutch painters. Memling was born somewhere in the vicinity of Mayence (possibly at Mömlingen, near Aschaffenburg) about the year 1430; was, in 1471, already actively engaged as painter and permanently established in Bruges, where in 1480 he became a well-to-do house proprietor in the Vlamincdam (now Rue St. George), and died in 1494. The little we know of him personally is in some measure compensated for by the great number of his works still extant. Bruges, in particular, can boast of possessing literally a Memling museum. In the Academy is the Triptych with the St. Christopher, in the Hospital of St. John the so-called St. John Altar, the Adoration of the Magi, the Madonna with Martin van Nieuwenhove, the portrait of a lady, and, finally, the Ursula casket, the most ornate and captivating illustration of legendary lore bequeathed by the art of this early period. In Memling, indeed, it may be said the school of Van Eyck exhibits its highest attainments. Pure and luminous colouring is combined with correct drawing; a keen perception of Nature with a coherent sense of the beautiful. Crowe and Cavalcaselle, in their history of old Flemish Painters, speak of Memling as a lyric bard, and if his forms lack ideality, he knows how to give them the impress of a winsome beauty. His Madonnas, whose golden hair falls over the shoulders, or is gathered up in luxuriant tresses, combine dignity with loveliness.

Other painters who may be regarded as offshoots of the older school are *Gerard David* (flourished 1484-1524), and *Jean Provost* of Mons (d. 1529), both in Bruges, in the S., and *Jacob Cornelissen* or *Jacob van Oostzaan* (flourished in Amsterdam 1500-30), and *Cornelis Engelbrechtsz* (1468-1533) of Leyden, in the N. Gerard David is a fine colourist and distinguished for the tender sweetness of his female figures, but dramatic conception is as foreign to him as to Memling.

We have, indeed, abundant cause to deplore the fanaticism of the iconoclasts and the ravages of the religious wars, when we proceed to sum up the number of authenticated old Flemish pictures still in existence. Scarcely, indeed, do we possess mementoes of ten painters, such as enable us to form a really distinct and vivid conception of their character as artists; yet this old Netherlands school was busy for eighty years; nor was its activity confined to Bruges and Ghent alone, but was shared by Antwerp, Brussels, and in the North by Leyden and Haarlem. One important cause of this absence of reliable accounts lay in the new direction taken by the Netherlands school of painting in the 16th century, which had the effect of depreciating the works of their predecessors in the general estimation, and finally of committing them to oblivion. For the Netherlands, like the rest of the North, became subject to the spirit of the Italian Renaissance. Under the Burgundian rule, literature had already been alienated from the popular sympathies, and even so it was now with pictorial art. **Quinten Matsys** of Antwerp (1466-1530) is the last distinguished master who was not carried away by this current. Sometimes, however, he displays a vigour of sentiment at variance with the hitherto habitual conception. Quinten Matsys is, indeed, generally regarded as the connecting link between the old school of the Van Eycks and Rubens.

The influence of the *Renaissance* reached the Netherlands, as it reached Germany, in the 16th century. In the domains of *Architecture* and *Sculpture* the ensuing breach with previous native styles seems to have been less abrupt than in the domain of painting. The narrow Gothic house, with its stepped gable, long held its ground; and although Italian modes of ornamentation attained the ascendancy in the first half of the 16th century, yet in the second half the national genius powerfully re-asserted itself. Among the most important Renaissance buildings in the Netherlands are the *House of the Salmon* at Malines (p. 157) and the old *Maison de l'Ancien Greffe* at Bruges (p. 34). The *Town Halls* of The Hague, Leyden, and Amsterdam, the old *Meat Market* at Haarlem (p. 343), and the *Weigh House* at Nymwegen (p. 437) belong to the later period. The Netherlands are peculiarly rich in decorative works in wood, stone, and brass. The monuments of *Count Engelbert II. of Nassau* and his wife, in the Groote Kerk at Breda, and that of *Archbishop William of Croy*, in the church of the Capuchins at Enghien (p. 7), are among the finest productions of Renaissance art in the north of Europe. The chimney-pieces (Bruges), carved stalls (Dordrecht), and altars (Hal) must also not be forgotten. The Musée Plantin at Antwerp contains an interesting collection of Renaissance furniture.

The *Flemish Painters of the Renaissance* produce a less favourable impression. The Italian forms and even colours found no response in the inmost spirit of the Flemish painters, and the result is often mere frigid prettiness or artificial idealization. Just as we prefer the popular ballad to the Latin verse of our school-days, so we prize the unadorned Flemish style more highly than unsuccessful imitations of the Italian. The 16th century was, it is true, of a different way of thinking, and hailed this inroad of the Renaissance upon their native art as a sign of progression! Antwerp especially was for a long time the capital of art in the Netherlands, whence Duke William of Bavaria, as well as the Emperor Rudolph II., the two most enlightened patrons of art among German princes, supplied their requirements; while Flemings, too, provided for England's needs. It is evident, then, that the Netherlands had no lack of renown nor yet of highly-gifted spirits, whose achievements, had a more auspicious fate attended them, would have been considerable. The pictures of *Jan Gossaert*, surnamed *Mabuse* (ca. 1470-1541), please by force of their masterly modelling and intense colouring. *Lucas van Leyden* (1494-1533), a pupil of Cornelis Engelbrechtsz, has earned a worldwide reputation as an engraver, while we possess almost no authenticated specimen of his painting. *Bernard van Orley* (ca. 1492-1541) turned his residence in Rome to good account in mastering the style of the Raphaelesque school, which both in composition and drawing he reproduced with considerable cleverness. If we can praise the industry only of *Michiel Coxie* or *van Coxcyen* (1499-1592), and find the insipidity in conception and the exaggeration of form in the work of *Frans de Vriendt*, surnamed *Floris* (ca. 1518-1570), simply repulsive; if, again, *Karel van Mander* is famous principally for his literary acquirements, and *Hubert Goltzius* for his versatility, still one branch of the art remains in which the Flemings achieved and sustained a marked success, *viz.* Portraiture, represented in the 16th century by the *Master of the Death of the Virgin (Joos. van Cleve?)*, *Jan van Scorel* or *Schooreel* (1495-1562), *Ant. Mor* or *More* (ca. 1512-1576), the younger *Pieter Pourbus* (ca. 1510-1584), and *Gortzius Geldorp* (1553- ca. 1616).

The earliest approaches to genre and landscape painting which later attained to such majestic proportions must not be allowed to escape observation. Their germs are, in fact, already to be detected in the works of Van Eyck. The principle of a careful study of Nature, and delight in every phase of life, early asserted itself, giving to every object, however insignificant, however obscure, an artistic charm. The painting of still-life, the pourtraying of those humorous incidents, never wanting in domestic experience, which served to illustrate everyday life among the people, came early into vogue, though at first (as in the case of *Hieronymus Bosch*, ca. 1450-1516) disagreeably qualified by the intermixture of the grotesque (in the shape of devils' dances). Quinten Matsys and *Jan van Hemessen* (d. 1555) had already painted genre pieces, Old *Brueghel* (see below) and *Vinckboons* rustic subjects, *Patinir* of Dinant and *Paul Bril* landscapes, with numerous details, and *Roeland Savery* animal pictures.

Among all these painters, the members of the family of **Brueghel** or, as sometimes written, *Breughel*, attract our interest most effectually. They not only afford the most striking example of that highly propitious practice, the hereditary prosecution of the same craft, but also excellently illustrate the transition from the old to the new style of art. *Pieter Brueghel* the elder, or '*Peasant Brueghel*' (ca. 1525-1569), the earliest representative of this race of painters, travelled in Italy for the purpose of studying art, but remained faithful to the subjects and treatment of his native land. His figures are of a purely Flemish type, while his delicate colouring is content to reveal the study of nature in northern climes alone. Of his two sons, *Pieter* or '*Hell-fire*' *Brueghel* (1564-1638) and *Jan* or '*Velvet*' *Brueghel* (1568-1625), the latter, who acquired his surname from his partiality for wearing velvet, is the more important. He acquired eminence not only in paying homage to the widely-extended national taste for flower-pieces, but also by his landscapes, which are distinguished for the tender bluish tone of their middle distance and background (not, however, always true to nature), and for the marvellous finish of detail in the small figures occupying the foreground. The sons of the two brothers bore the same Christian names as their fathers, followed the same profession, and perpetuated the manner of the Brueghels down to the close of the 17th century.

All previous attainments, however, sink into insignificance beside the extraordinary capacity displayed by the Flemish artists of the 17th century. The eighty years' revolt of the Dutch against Spanish oppression was at an end. Though bleeding from a thousand wounds, the youthful Republic had triumphantly maintained itself, and conquered for itself virtual recognition. Two worlds separate and distinct from one another were here compressed into their narrow confines. In the still Spanish Netherlands, forming the Southern division, the old régime in politics as in faith remained intact; in the States General of Holland, not only was a new form of government established, but new political and economical views, and a new form of faith, were in the ascendant. Both these worlds find in contemporary art a clearly-defined expression. The art of Peter Paul Rubens serves to glorify the ancient régime and the ancient faith, and was by this means in effect assimilated to the art of Italy, and beguiled by the mythological ideal. Dutch art, on the other hand, grew out of the new life and the new faith, and thus reflects the provincialism and civic pretensions which now became the characteristic features of the body politic. Here the schools of Haarlem, The Hague, Leyden, Delft, and Amsterdam, possess equal merit. Historical pictures are superseded by portrait groups of the civic functionaries and rulers; the veil of mystery is withdrawn from the representation of sacred subjects, and, in its place, a bare matter-of-fact and modernized treatment is introduced, in conformity with the Protestant views of the 16th and 17th centuries, which regarded the Bible in a very different light from the old Church. An historical notice of the condition of national culture would not in itself serve to throw much light on the relations of Flemish and Dutch painting of the 17th century, but is, notwithstanding, not altogether superfluous. Such a study would be the means of putting in its true light the contrast, so often overlooked, between Rubens and the Dutchmen. Irrespective of much superficial resemblance (*e. g.* a similar tone of colour), the two styles have entirely different sources and aims; and while in the school of Rubens the old notions, old practices, disappeared, that art began to reveal itself in Holland which to this day is received with unqualified approbation. In the study of Rubens, the mind must frequently be guided by reference to history; the Dutch, on the other hand, we hail as bone of our bone, and flesh of our flesh.

Rubens.

For centuries Cologne and Antwerp have contended for the honour of having given birth to the greatest of Belgian painters. Latterly, however, their claims have been surrendered in favour of the little town of Siegen, formerly in Nassau. Our artist's father, the Antwerp justice *Johannes Rubens*, being suspected of a leaning towards the Reformation, sought refuge in flight from the Spanish Inquisition, and joined the party of William of Orange. Arrived at the Rhine, where the emigrants assembled, he formed an intimacy with Anna of Saxony, the crazy, sensuous wife of William, of such a nature as furnished the Prince with sufficient grounds for a divorce. The guilty lover was consigned in 1571 to the fortress of Dillenburg. His wife, *Marie Pypelinckx*, who had followed him into exile, was induced by the severity of his punishment to forgive the offender the disgrace he had brought upon her, and to join him at Siegen, the place assigned to him in 1573 as his abode. Here accordingly, on 28th June, 1577, the eve of SS. Peter and Paul's day, **Peter Paul Rubens** was born. In the following year, John Rubens received permission to remove to Cologne. It is conceivable that his lot should have damped his ardour for service with the Princes of Orange, and encouraged a desire to be reconciled to the Spanish government. John Rubens, however, died pending the negotiations which ensued, but his wife finally made her peace with the Spanish ecclesiastical authorities, returned in 1589 to Antwerp, and as a pledge for the genuineness of her conversion placed her son in a Jesuit school. In the character of the man, however, there was nothing jesuitical; but in the sensuous splendour of his religious pictures, in the accessories of his classical representations, which however brilliant are often superficial, it is easy to discern the effects of his training in the then flourishing schools of the all-powerful Jesuits.

He received instruction in painting from *Tobias Verhaegt*, from *Adam van Noort*, a thorough master of his art, and from *Otho van Veen*, commonly called *Otho Vaenius*, an artist more distinguished for erudition than force of imagination, who had spent five years in Rome and afterwards became court-painter to Duke Alexander

Farnese. In the year 1600 Rubens undertook, according to the then prevailing custom with artists, who looked upon Italy as the high school of art, a journey to the South, where he at first devoted himself to the study of Titian and Giorgione at Venice. The following year we find him at Mantua, in the service of Duke Vincenzo Gonzaga, in his time the most pleasure-loving, most enthusiastic connoisseur of all princes. Rubens was sent in 1603 to Spain, as bearer of costly gifts, in the shape more particularly of numerous pictures, to the court of King Philip III. On his return he took up his abode successively in Mantua, Rome, and Genoa, until the year 1608, when he returned home.

Now, what did Rubens bear away as the fruits of his eight years' residence in Italy? It is of no great moment that several of his pictures savour of Italian prototypes; in his celebrated Descent from the Cross, in Antwerp Cathedral, we see a reflection of Daniele da Volterra's picture in SS. Trinità de' Monti at Rome; in the Baptism of Christ (lost), of which the original drawing is preserved, he produces single figures from Michael Angelo's battle-cartoon; the Communion of St. Francis recalls a composition of Annibale Carracci; while a work of Titian served as model for the battle of the Amazons. It is of greater importance that Rubens was fortified by his Italian experiences in his resolution to rely mainly on ideas engendered by the study of mythological-historical subjects for his inspiration, and to devote his art to their illustration. By this means he establishes a bond of union between the art of Italy and that of the North, without in any wise sacrificing his individuality. Rather does a comparison with contemporary Italian painters show how far he surpassed them in virtue of his spontaneous sympathies and the abounding force of his character.

Rubens, married in 1609 to *Isabella Brant*, and again, after her death (1626), to *Helena Fourment*, in 1630, had settled in Antwerp, where he led an uncommonly active life. As he himself assures us, while in the service of the Regent Albrecht and his consort Isabella, he had one foot always in the stirrup, making repeated trips to London, Paris, and Madrid, and devoting as much of his time to politics as to art. Certainly the varied occupations of his life are not to be discovered in the astounding number of his works. Over two thousand pictures, many of them of colossal dimensions, bear his name. This amazing fertility may be explained by the circumstance that the numerous pupils who frequented his workshop were employed upon his pictures, and that he himself possessed wonderful rapidity of execution. It is not an easy matter to render justice to Rubens in all cases, partly because so many works have been attributed to him with which he had very little to do, partly, also, because his rendering of form frequently took directions repugnant to our modern notions. Perhaps only in his manner of treating the female form can he be charged with flagrant want of taste. The capacity of depicting the unsullied purity of maiden beauty is one of the attributes in an artist we most prize, while, on the other hand, we naturally recoil from the spectacle of naked females disfigured by the labours of maternity. Nevertheless, we must not forget that in these coarse unwieldy shapes, in the ponderous limbs and violent action of the human forms so constantly recurring in Rubens' pictures, we behold the direct manifestation of such impassioned energies and irrepressible vitality as the master seeks to embody.

Rubens' earlier pictures have this marked superiority over his later works, that with all their depth and warmth of colouring, they preserve a certain unity, and exhibit a broad but careful finish. The most important of the works executed soon after his return from Italy is unhappily no longer in the possession of his native land, but rests in the Imperial Art Museum at Vienna. The central portion represents St. Ildephonso receiving a rich chasuble from the Virgin; on the wings are portraits of the donors, and on the outside the Rest on the Flight into Egypt, or the Virgin under the apple-tree. The painter is here seen at the apex of his artistic excellence, and never subsequently produced so perfect a work in so lofty a style. So long as Italian models were fresh in his mind his imagination and his sense of form were chastened and refined, but at a later period they were not unfrequently somewhat too exuberant. Of similar beauty is the Doubting Thomas in the Museum at Antwerp, with the two accompanying portraits of Burgomaster Rockox and his wife. The celebrated Descent from the Cross in the Cathedral and the Crucifixion in the Museum ('Le Coup de Lance') are also of the highest value as undoubtedly works of the artist's own hand.

In his later large ecclesiastical paintings Rubens availed himself to a large extent of the assistance of his pupils; so that a less exalted idea of the master than he deserves may be derived from the study of these pictures. Another circumstance may help to lead the traveller in the Netherlands to a similar conclusion. Owing to the wide-spread renown of the artist, his works did not all remain at home, but found their way, even in his lifetime, far and wide. England, Madrid, Paris, Munich, Vienna, and St. Petersburg contain, in their respective galleries, many of Rubens' choicest works. The Antwerp Museum, however, preserves a whole series of valuable pictures by the master, thus affording an opportunity of studying him on the spot where he achieved greatness.

Though, however, it may not be possible to find unalloyed satisfaction in separate works of the master, no one can deny that Rubens is a figure of great historical importance. This is owing to the fidelity with which he has adhered to the traditions of the national art, to the power with which he has harmonized these traditions with an altered condition of art and life, and to the universality which rendered him capable of working in every department and of making the age subservient to his purposes. He is master of the whole range of artistic material. To the greatest fertility in the domains of ecclesiastical art he adds an intelligent and enthusiastic appreciation of the ancient gods and heroes. He looks upon these latter more with the eye of a Virgil than of a Homer, and often depicts them in the spirit of an orator rather than in that of a poet. He shows that he has most affinity for the fleshy figures of the Bacchic myths, and paints them with a freshness and energy possessed by none of his contemporaries. His brush is as much at home in important historical compositions as in the richly-coloured allegories, by which his age tried to make up to itself for the want of genuine poetic sensibility. He paints alike portraits and landscapes, the battles of men and the fighting of brutes, the gallant love-making of the noble and the coarse pleasures of the vulgar. This versatility is peculiarly his own, although he possesses certain characteristics in common with his contemporaries, just as he shares with them the same national atmosphere and the same traditionary precepts.

Rubens (d. 1640) occupied this field along with several other painters. No wonder, then, that similar characteristics are observable in his works and those of others, and that they so closely resemble one another as occasionally to be confounded. *Abraham Janssens* (1575-1632) comes very near to Rubens in freedom of brush and in the impassioned action of his figures. Indeed there were few of Rubens' contemporaries who escaped his influence, pervading as it did the whole field of art, inspiring in an especial manner the engraver. The most notable of Antwerp artists who were contemporaries of Rubens are *Gerard Seghers* or *Zegers* (1591-1651); *Theodore Rombouts* (1597-1637); *Cornelis de Vos* (1585-1651), one of the first portrait-painters of the time; *Gaspar de Crayer* (1582-1669), who evinced in his quiet compositions a charming vein of thought; *Lucas van Uden* (1595- ca. 1672), who painted in many instances the landscape in the background of Rubens' pictures; and, finally, *Frans Snyders* (1579-1657), who placed his extraordinary talent for animal painting at the disposal of the great chief.

Of Rubens's most distinguished disciple, **Anthony Van Dyck** (born at Antwerp 1599, died in London 1641), owing to the shortness of his sojourn in his native city, few important works are retained. After being initiated in painting first by *Henry van Balen*, later by Rubens, he visited Italy in his 24th year, where Venice and Genoa especially fascinated him, as they had done his master before him. From 1626 to 1632 he lived at Antwerp, after that in London, in the service of Charles I. It was not only the fashion then prevailing in aristocratic circles which engaged Van Dyck in portraiture. Portraiture made the strongest appeal to his proclivities as an artist. He does not shine in the invention of gorgeous or stirring scenes; but in the refined and animated pourtrayal of distinguished personages there are few who are his peers. His portraits are not only instinct with life: they fascinate by their dignity of conception and grace of delineation, which, without sacrifice of truthfulness, impart a certain stateliness as well as beauty to the individual represented. In what a rare degree Van Dyck possessed this faculty is best seen in his admirable etchings which are still preserved, and in which he presents us with an invaluable gallery of portraits illustrative of the 17th century.

Of the remaining pupils of Rubens, few acquired distinction; but, owing to the copiousness of their works, they are by no means unimportant. They occupy in the department of religious art the entire century. From *Diepenbeeck*, *Erasmus Quellinus*, *Cornelis Schut*, and *Jan van den Hoecke*, **Jacob Jordaens** (1593-1678) may be distinguished by a marked individuality. No study in Italy had estranged his thoughts from his native art. His profession of the reformed faith made him unwilling to contribute to the exaltation of the Church's ideal, so he applied himself to depicting scenes from domestic life and the unrestrained mirth of popular festivities, and thus prepared the way for the formation of that school of genre painting, in which the art of the Netherlands subsequently acquired its chief renown. His often-repeated pictures of the crazy house-concert ('as the old ones sang, so will the youngsters twitter'), for example, are well known. Jordaens's humour is unsophisticated; his figures are as devoid of grace as they well can be; but so surpassing is the quality of colour in his pictures that one must condone the vein of almost coarse vulgarity which runs through very many of them. Pictures by him at the Bosch, near The Hague, which celebrate the deeds of Prince Frederick Henry of Orange, show what he could accomplish as an historical painter, and belong to the very best contributions of the entire school.

Even upon **David Teniers the Younger** (1610-1690), the greatest genre painter to whom the southern Netherlands have given birth, Rubens exercised an enduring influence. The fairs and rustic scenes which he delighted in depicting fascinate not only by the spirit of conviviality which animates them, but bear witness to a searching observation of nature; and the subtlety of colouring serves of itself to invest the scenes depicted with a true poetic charm. In gradation of tone, in wondrous harmony of colour, in artistic combination, he retains an undisputed supremacy. It is not less wonderful how he can by the most delicate modifications so manipulate a dominant tone of colour as to make it effective, and how he can at his pleasure either assert or dispense with the most marked contrasts. The pictures painted between 1640 and 1650, where the peculiar silvery tone first appears, are those which afford the best insight into this painter's method and style. His works are unfortunately widely scattered, and are rarely to be met with in his native country.

The same may be said of the majority of genre painters of the southern Netherlands. The neighbourhood of France lured away, if not the painters themselves, certainly many of their works; nor were either wealth or love of art at this time sufficiently diffused in Belgium to allow of the creations of native art being retained in the land. In this respect painting was more advantageously circumstanced in Holland. There it was unmistakably associated with the people, and to this day indeed is identified with their habits and predilections. The greater number as well as the best of its productions are still retained in Holland, coveted though they be by the lovers of art from every quarter, who at last have learned to estimate them at their true value.

Rembrandt.

The grandeur of the 17th century school of Dutch painters has partially obscured the excellencies of their predecessors, and thrown into the shade what was of sterling value in the Dutch school before Rembrandt's time. It is only in recent times that research has succeeded in bringing to light the earlier history of Dutch painting, and has surrounded Rembrandt, who hitherto had dazzled as the flash of a meteor in the horizon, with precursors and associates. Art flourished in the Dutch towns as early as the 15th century, but it would be more than difficult to separate it from the contemporaneous art of Flanders; indeed, owing to the similarity of the two peoples, no very essential difference could have existed. When, accordingly, at the beginning of the 16th century, painting in the North became Italianized, the Dutch painters succumbed to the prevailing influence. It must be noted, however, that the particular manner which most nearly responded to the national taste was generally preferred, and most successfully imitated: that of Caravaggio, for example, distinctly coarse as it is in its broad realism. After *Karel van Mander* (p. li), *Heemskerck*, and *Bloemaert*, exponents of a more imaginative treatment, came *Honthorst (Gherardo della Notte)* and his associates, whose art was entirely based upon this realism. These painters fearlessly grapple with nature; they concern themselves little about grace and beauty; they do not despise what is vulgar and repulsive, if only it supplies life and energy. Lamp-light, abounding as it does in glaring contrast, served admirably to enforce startling effects and an impassioned exuberance of expression often bordering upon distortion, and was freely resorted to with evident relish. Along with Caravaggio, another artist had considerable influence upon the Dutchmen, *viz. Adam Elsheimer* (1578-1620), of Frankfort, who, however, lived and died in Rome. He painted as if nature were only to be seen through a camera obscura; but his pictures are harmonized by the utmost minuteness and indescribable delicacy of finish, and receive their compensating breadth from a masterly management of colour. *Lastman*, *Moeyaert*, *Poelenburgh*, etc., learned from him.

In the desperate struggle during the 16th century with the twofold yoke of Spain, artistic enterprise in the Netherlands was necessarily crippled. It is principally owing to this circumstance that so many Dutch painters found their way to Italy, and there completed the training which their native land, sorely distracted as it was, could not afford them. But just as the Netherlands finally came forth from their eighty years' struggle as glorious victors, and in corresponding measure secured for themselves wealth and political power, while their antagonist, Spain, once mistress of the world, but now hopelessly impoverished, subsided into political insignificance, Dutch Art received during and at the conclusion of the war its noblest impulse. It was now that the painters of the Netherlands were enabled correctly to discern what, amidst all the surrounding wealth of material, was best suited to their needs, and what form most strongly appealed to them; they created, in a word, a national art. The war had made a nation of heroes. Stern necessity had steeled their courage and quickened their sense. Brave men, experienced in war as well as state affairs, pious of heart, yet joyous withal, met the eye at every turn. To pourtray these, not only as single and impressive personalities, but assembled in groups, in the council-chamber, or sallying forth to the tilting ground, or engaged in festive celebrations, was the artist's favourite task.

Pictures of a peaceful, happy life, the charms of existence amidst privacy and comfort, were doubly attractive in a time so heavily charged with fateful events. The pleasurable abandonment too, which, taking no thought for the morrow, is content to enjoy the passing hour, captivated the imagination and furnished material for numerous paintings. But the victorious Netherlanders not only created for themselves a new field of pictorial matter, in which national sentiment should find expression; the appropriate form of expression was also provided. Though nearly all the Dutch painters are great colourists, some indispensable attributes of the artistic faculty are wholly wanting in them. The single figures lack ideal grace, the groups do not conform to the architectonic rules. On the other hand, they know how to impart such an artistic charm by means of colour alone, as effectually compensates for these defects. The use of the word 'compensate', however, may mislead. It must not be inferred that any particular means of expression can singly avail in painting. The Italians are guided by established laws in the disposal of individual figures, as well as in composition, and rightly so; for these laws were the product of their particular culture and habits of mind. With equal right, however, the Dutch painters framed for themselves rules for the guidance of their art in harmony with national views and sentiments. It must not be supposed that these Dutchmen, after they had carefully completed the drawing of a picture, were content to overlay their pictures with colour for the sake of mere beauty of effect. They thought, they felt in colour, and composed in colour. The delicate gradation of colour, the disposal of light and shade in the mass, and chiaroscuro, are their natural means of expression. It is a matter of common observation that colour beautifies many an object which without it would be utterly insignificant, and to such objects the Dutch artists knew how to impart an ideal charm by the modulation of colour-tone. Household furniture, for example, was highly valued by the Dutchmen. In its carefully-ordered splendour and subdued brightness were reflected the delights of peaceful domestic life. Applied to art-purposes, it transcended meaner objects only in so far as it was richer in colours than they: and thus it was with scenes from every-day life, which were in like manner idealized by this mysterious witchery of colouring. It is impossible to convey in mere words any adequate idea of the effect of colour thus wielded. The eye alone can comprehend it, and has its opportunity in the study of the various galleries of Holland.

The '*Regent*' and '*Doelen*' pictures are among the most conspicuous creations of the Dutch school of painters. It was the custom for the presidents (Regents) of the various corporations and charitable institutions to place in the guild-halls and shooting galleries (Doelen) portraits in groups of members of the various guilds, especially of the shooting societies. Among the earliest pictures of this kind are the Commemoration Banquet of Bowmen, painted by *Cornelis Teunissen (Anthonissen)*, in Amsterdam (1533), another from the same hand dated 1557, and one by *Dirck Jacobsz* † painted in 1529 (the last two in the Ryks Museum); but it was later than this that the 'Regent Pieces' acquired their complete artistic significance. The Haarlem Museum possesses a 'Corporation Picture' by *Cornelis Cornelisz*, dating from 1583, and four similar pieces by *Frans Pietersz de Grebber*, the later of which are specially distinguished by the freshness of their colouring. In the hospital of Delft is a 'Regent Piece' by that prolific portrait-painter *Michael van Mierevelt* (born in Delft, 1567; died 1641). It is a so-called anatomical lecture, in the painting of which Mierevelt's son, Peter, took part. *Jacob Gerritsz Cuyp*, founder of the painters' guild in Dordrecht, does not appear to have attempted the execution of the 'Regent' pictures proper; the greater is the number thereof to be ascribed to *Thomas de Keyser* (ca. 1596-1667; Amsterdam) and *Jan van Ravesteyn* (ca. 1572-1657). Thomas de Keyser was the son of an architect of Amsterdam, Hendrik de Keyser, and began to paint in 1619. His masterpieces are preserved in the Ryks Museum in Amsterdam, and the gallery of The Hague. In the Municipal Museum

† The termination 'szen' or 'szoon', abbreviated 'sz', which occurs so frequently in Flemish names, signifies *son;* thus *Gerritsz* = son of Gerhard, *Harmensz* = son of Harmen or Herman.

of The Hague, too, his contemporary, Jan van Ravesteyn, can best be studied, in his fine corporation-pieces of 1616 and 1618. But the treatment of the 'Regent' pictures and portrait groups generally was brought to its highest perfection first by Frans Hals, of Haarlem (p. lxvi), and more especially by that greatest of all the painters of the north, Rembrandt.

Among the most important portrait-painters of Amsterdam in the pre-Rembrandt period are *Dirck Barentsz* (1534-92), a pupil of Titian; *Cornelis Ketel* (1548-1616); *Aert Pietersen* (1550-1612; son of *Pieter Aertsen*), of whose works the Ryks Museum possesses large examples dating from 1599 and 1603; *Cornelis van der Voort* (1576-1624), highly thought of by his contemporaries; *Werner van Valckert*, a pupil of Goltzius, who painted in 1620-27 at Amsterdam; and *Nicolaes Elias* (ca. 1590-ca. 1655), master of Van der Helst, whose fine corporation-pieces are now seen to advantage in the Ryks Museum.

Slandered and grossly abused as Rembrandt has been by dilettanti scribes of the 18th century, the enthusiastic eulogium bestowed upon him by the youthful Goethe must be noticed as an exceptional tribute. It is only in quite recent times that the researches of Wilhelm Bode and the Dutch *savants*, particularly of Scheltema, Vosmaer, De Roever, and Bredius, undertaken in a spirit of affectionate devotion, have vindicated the truth concerning him. **Rembrandt Harmensz van Ryn,** the son of a miller of Leyden, was born on July 15th, 1606. That he first saw light in his father's mill is a story for which there is as little foundation as that he first studied art amongst his father's flour-sacks. *Jacob van Swanenburgh*, who had studied in Italy, and was married to a Neapolitan, and *Pieter Lastman* (p. lix) were his first instructors. His earliest recognized work bears the date 1627; he removed to Amsterdam at the end of 1631. Amsterdam had gradually outstripped the other towns of the Republic, and had become virtually its capital, ascendant not only in the domain of politics, but prescribing also the direction to be given to the study of art. A new and stately architecture, which subsequently exercised extraordinary influence in Germany, testifies to the splendour of the town at that period. *Vondel* and *Hooft* represent the muse of Poetry, while numerous engravers and painters, of whom several connected themselves later with Rembrandt, such as *S. Koninck* (p. lxiv) and *Jan Lievens*, found employment in Amsterdam.

Rembrandt very soon made himself famous as an artist; fortune smiled upon him, too, in his love affairs. From the year 1633 the face of a good-tempered, handsome woman appears from time to time in his pictures. This is *Saskia van Ulenburgh*, the daughter of a Friesland lawyer, whom he brought home as his bride in 1634. The numerous portraits of Saskia, painted by the great artist with evident gusto, have familiarized us with her countenance; the best are those in the galleries of Dresden and Cassel. After Saskia's death (1642), Rembrandt's private affairs took a turn for the worse. He had furnished his spacious house in the Joden-Bree-Straat with refined taste in the style of a nobleman's mansion. The walls of his apartments were covered not only with works from his own and his pupils' hands, but such Italian masters as Palma, Giorgione, etc., were likewise represented. He also possessed numerous antique busts, vases, weapons, and costumes, as well as a choice collection of engravings, drawings, and etchings. The great financial collapse, which since 1653 had continued in Amsterdam, bringing wide-spread and ruinous disaster upon the community, did not suffer our painter to escape. He was declared bankrupt in 1656, and an inventory of his effects was taken by the Commissioners of the 'desolate-boedelkamer'. The sale of his antiquities and paintings, which to-day would represent a value of thousands of pounds, realized in 1657 only 5000 florins. The house itself and the collection of engravings were brought to the hammer in the following year. Rembrandt thenceforward resided in a modest dwelling in the Rozen-Gracht along with his son Titus (d. 1668), comforted by the faithful affection and ministrations of his servant Hendrikje Jaghers or Stoffels (d. ca. 1663). The close of his life found him poor and living in complete retirement; still busy notwithstanding, and still capable of laughter, as a portrait of himself from his own hand (painted about 1668) gives evidence. He was buried on 8th October, 1669. Of about 550 paintings attributed to him, only about 30 now remain in Holland.

In Rembrandt's career as a painter we notice an uninterrupted and brilliant process of development. It is true that even his early works show his fondness for effects produced by strong and full light thrown upon the principal figures, but it is not till after several years residence in Amsterdam that his pictures are suffused with that rich golden-brown tone which invests his masterpieces with their subtle and peculiar charm. About 1654 his pictures receive a still darker brown tone, relieved, however, by a definite scheme of colouring, in which a deep red is conspicuous, while they retain their unfaltering breadth of execution. These several methods of Rembrandt are admirably illustrated in his masterpieces exhibited in the various galleries of Holland. The 'Regent' picture in the Hague Collection, known as 'The Anatomical Lecture', which contains portraits of Professor Nicholas Tulp and the members of the Surgeons' guild, belongs to the year 1632. This picture is an excellent example of the master's art, which has enabled him to animate a momentary action of this portrait group with dramatic life, by force of a concentrated expression and accentuation of tone. The 'Night Watch', preserved in the museum at Amsterdam, Rembrandt's greatest work, was painted ten years later. It bears the date 1642, and shows with what skill this master of chiaroscuro could, by its means, convert a prosaic occurrence, such as that of this band of citizen musketeers sallying forth from their guildhouse, into a scene abounding in poetical expression, and exciting the liveliest emotions in the beholder. In the so-called 'Staalmeesters' picture, portraits of the syndics of the Clothmakers' guild in Amsterdam (belonging to the year 1661), the entire tone seems to be permeated by a golden-brown medium. Art has never again produced so rich and vigorous a picture of life or poetry of colour so entrancing as these three pictures reveal to us. Unconsciously our thoughts recur to Shakespeare's familiar creations, and we recognise in these two mighty art-champions of the north kindred natures and a corresponding bent of fancy.

It must not, however, be assumed that Rembrandt confined himself to the representation of 'Regent' pieces, portrait groups (as the 'Jewish Bride' in the Ryks Museum at Amsterdam), and single portraits (*e.g.* Elizabeth Bas in the Ryks Museum, and Jan Six and Anna Six, in the collection of J. P. Six at Amsterdam). We possess many Scriptural pictures by him, scenes from the New as well as Old Testament, for the most part scattered in other countries. The Hague, however, possesses admirable examples of this class of pictures in 'Simeon in the Temple' (bearing the date 1631), 'Susanna at the bath' (1637), 'David and Saul', a later brilliantly coloured work (all three in the Mauritshuis), and 'Bathsheba', in the Steengracht collection. Here, too, Rembrandt preserves a mode of treatment peculiarly his own. In representations of our Saviour's passion the tragic event is pourtrayed in a harsh matter-of-fact spirit, and might serve to illustrate the well-known hymn, 'O Head once full of bruises'. A serener, happier expression of solemnity prevails in the Parables, which enables us fully to realize their significance, often sufficiently obscure. Scenes from the youthful life of Christ have an idyllic charm of their own, and in all Rembrandt's religious compositions the endeavour is apparent to bring them within the range of human apprehension — a fact important for a right understanding of the Protestantism of the 17th century. Rembrandt touched also the regions of Mythology (as is proved by the painting No. 2024 in the Ryks Museum, p. 383, the true meaning of which has not yet been satisfactorily explained); but, as will be readily understood, with more doubtful success. On the other hand his landscapes, devoid of incident though they be, exhibit the master's feeling for colour and poetical expression in the most favourable light.

It need hardly be mentioned that in order to become intimately, and as it were personally acquainted with Rembrandt, the collection of his etchings, about 250 in number, and his drawings, over 1500, must be carefully studied. Among the best-known, the rarest and most beautiful of his etchings, are 'Rembrandt's Portrait with the Sword', 'Lazarus Rising from the Dead', the 'Hundred Florin Plate'

('Healing of the Sick'; the former name, by which it was popularly known in the 18th century, now no longer applies, inasmuch as in 1867 the sum of 1000*l.* was paid for a single impression), 'Annunciation', 'Ecce Homo', 'The Good Samaritan', the great 'Descent from the Cross', the portraits of Tolling, Bonus, and Six, the landscape with the mill, and that with the three trees. Admirable examples of his drawings are to be found in the Ryks Museum at Amsterdam and the Teyler Museum at Haarlem.

A goodly array of pupils and imitators are gathered around Rembrandt. His influence was not confined to Amsterdam alone, but extended to the neighbouring schools, that of Haarlem, for example. Amongst his more immediate followers may be mentioned *Gerbrand van den Eeckhout* (1621-74), whose works frequently bear Rembrandt's name (the Museum of Amsterdam possesses one of the best of his pictures — The Adulteress), and *Ferdinand Bol* of Dordrecht (1616-80), who deserted his native style after the death of his master. The 'Regent' picture, formerly in the Lepers' Hospital, and now in the City Hall, at Amsterdam, belongs to his best time (1649).

Govert Flinck, of Cleves (1615-60), may be said almost to have rivalled Rembrandt at the outset of his career. Besides his two best 'Regent' pieces (dated 1642 and 1648), there is in the Museum of Amsterdam a Scriptural picture by him. It represents Isaac in the act of blessing Jacob, a favourite subject with the school of Rembrandt. Amongst the number of Rembrandt's satellites are also *Jan Lievens* (1607-74); *Jan Fictoor* or *Victors* (1620- ca. 1672); *Ph. Koninck* (1619-88), the landscape-painter; *Salomon Koninck* (1609-56), whose Scriptural pictures and portraits bear so strong a superficial resemblance to those of Rembrandt that they are often mistaken for his; *Jacob Backer* (1608-51), intimately associated in his youth with Govert Flinck, and his companion in Rembrandt's workshop; *Nicholas Maes*, of Dordrecht (1632-93), whose best works belong to the time of his youth (1650-60), as, having in after-life settled in Antwerp, he seriously deteriorated under the influences of the school of Rubens; *Karel Fabritius*, who came to a premature end by a powder explosion in Delft (1654); and *Bernard Fabritius*.

Another of the most eminent contemporaries of Rembrandt was **Jan Vermeer** (1632-75), of Delft, who pursued a course of great independence and seems to have been influenced by no other master except, to a slight extent, Karel Fabritius. Young women engaged in all kinds of household work, or in the more congenial occupation of love-making, interiors, and street-scenes, are the favourite subjects of this rare master, all wondrously pure in colour, abounding in delightful effects of perspective, full of life, at once truthful and charming, entitling them to rank amongst the gems of Dutch art. Both during his lifetime and afterwards his style was frequently imitated.

Scarcely inferior to Vermeer of Delft, and frequently confounded with him, is **Pieter de Hooch** (1630-ca. 1677), celebrated for the fascinating effects of light in his interiors. And last, but not least, of this artist array who, whether as pupils or followers, are associated with Rembrandt, comes **Gerard Dou** (born at Leyden in 1613; d. 1675), the great master of minuteness of finish, whose 'Night School', 'Maidens by candle-light', and 'Hermits' are in so much favour with the public, commanding prices commensurate with the admiration bestowed upon them, though it must be said of his works that skilful and delicate manipulation takes the place of poetical expression, and that the range of his fancy is contracted in measure corresponding with his painstaking elaboration of finish. This latter quality, however, must receive its due meed of praise. On the other hand, Dou is connected with a number of painters of declining excellence, such as *Frans van Mieris the Elder*, of Leyden (1635-81), *Pieter van Slingelandt* (1640-91), *Godfrey Schalcken* (1643-1706), *Abraham de Pape* (ca. 1625-1666), and many others.

It will be seen, then, that Rembrandt's influence was as weighty and comprehensive as the products of his easel were great in number and surpassing in quality. Painters of the most widely differing motives acknowledge him as their master and example, and he has led the way, not only in historical and portrait painting, but in landscape too, and in the so-called genre painting. In this respect **Bartholomew van der Helst,** to whom many would assign a place amongst the foremost realists next to Rembrandt, cannot compare with him. Van der Helst was born at Haarlem in 1613, and ended his days at Amsterdam in 1670, in the enjoyment of great wealth and general esteem. Nicolaes Elias (p. lxi) is regarded as his teacher. Nothing is known of his relations with Rembrandt, whose path he appears to be continually crossing without compromising his independence. He was the favourite portrait-painter of the wealthy burghers of Amsterdam, and confined himself almost entirely to the painting of 'Regent' pieces and portraits. His most celebrated work, the Arquebusiers' Banquet (1648), is in the Museum of Amsterdam (which also possesses the Arquebusiers' Guild of 1642, and the 'Doelenstuk' of 1657), and when compared with Rembrandt's 'Night Watch', admirably illustrates the points of difference between the two masters. Van der Helst presents to us Nature as she is, unrelieved, a bare reality. If Nature herself could paint she would have given us a picture such as Van der Helst's. It is otherwise with Rembrandt. Upon all his works he sets the seal of his individuality. As the reality presents itself to his eye, so he reproduces it with just that degree of truthfulness which his intention prescribes. Van der Helst's are mere imitations, illusive in their fidelity, but leaving no enduring impression.

Frans Hals, of Haarlem, a somewhat earlier painter, stands in much closer analogy with Rembrandt as founder of a school than Van der Helst does. Though of Haarlem parentage, he was born at Antwerp (about 1580). When he returned to Haarlem is not known. He married in 1610, unhappily as the event proved, for in 1616 he was brought before the Burgomaster for ill-treating his wife, and had to promise to abstain for the future from 'dronkenschappe'. Of the joys of conviviality which he could so well depict he freely partook, and thus got into difficulties which his prolific pencil failed to avert. His goods and chattels were sold by auction in 1652 to pay his debts, and he became in his old age a pensioner of the town. His death took place in 1666, at the age of 86, his labours having extended over half-a-century. The earliest of his paintings known to us bears the date 1616, the Banquet of Officers of the St. George's Guild of Musketeers, in the Museum of Haarlem, where the most considerable of this master's 'Regent Pieces' are collected. Amongst these the Assembly of Officers of the 'Cloveniers Doele' (1633), and Assembly of Officers of the St. George's Guild (1639), are the best. Rembrandt's influence is still apparent in pictures of the succeeding decade, without however impairing the individuality of the artist. The utmost vivacity of conception, purity of colour, and breadth of execution, which in his latest works betrays a handling of the brush so uncompromising that drawing is almost lost in a maze of colour-tone, are distinguishing characteristics of Frans Hals, who, besides the 'Regent Pieces' referred to, was the author of numerous portraits; and he has immortalized such popular figures as the 'Rommelpott Players', 'The tipsy old wife, Hille Bobbe', and 'The jolly shoemaker, Jan Barentz', ready either for a drinking bout or for service in the fleet with Admiral Tromp.

His best known pupils are *Adrian Brouwer* (b. at Oudenaarde, ca. 1605; d. at Antwerp, 1638), and **Adrian van Ostade** (b. at Haarlem, 1610; died there, 1685). As we do not possess more correct biographical data concerning the former of these, we must accept as true the stories told of him and his fellows by authors of the 18th century. He is his master's most formidable rival in the naïve conception of national character, as well as in mere technical skill; and had he lived long enough to mature his natural powers, he must have borne away the palm now conceded to Adrian van Ostade. In the earlier efforts of Adrian van Ostade, we are reminded of Brouwer; it was after the year 1640, or thereabouts, when the influence of Rembrandt was in the ascendant with him, that he first displayed those technical qualities and artistic predilections which have made him a favourite with the most fastidious connoisseurs. Grace and beauty are attributes which the forms crowded into his cottage-interiors or animating his courtyard scenes certainly do not possess; but they always abound in lusty life, characteristic and appropriate, whether playing cards, intent upon the enjoyment of pipe and glass, or dancing accompanied by the ever-present fiddler; and with such marvellous effect is colour accentuated, so complete is his mastery of chiaroscuro, that nearly every picture may be said to provide a new 'feast for the eye'. His representations of courtyards (usually enclosed) possess, perhaps, a higher pictorial charm than his interiors; and it was certainly more difficult to secure harmony of tone and colour in the former than in the latter. With Adrian van Ostade are connected his brother, *Isaac van Ostade* (1621-49), whose high promise was frustrated by an early death, *Cornelis Bega* (1620-64), and *Cornelis Dusart* (1660-1704).

And thus we are brought to the almost innumerable throng of Genre Painters, who have imparted to Dutch art its peculiarly distinctive attributes, and have secured its greatest triumphs. It would be difficult to distinguish amongst the genre painters of Holland various degrees of excellence, inasmuch as each in his respective, and, as a rule, contracted sphere, has asserted an indisputable supremacy. It is unfortunate that the greater number of their works have been transferred to foreign galleries, and are rarely to be met with in Dutch collections, so that Holland is no longer exclusively the place where the genre and landscape painters of the Netherlands can be studied. It must suffice, therefore, to mention the most conspicuous names.

The genre painters are usually divided into several groups, according to the subjects which they make peculiarly their own; pictures, for example, belong to the higher or lower genre as they set before us the more refined or coarser aspects of social life, the world of fashion or the vulgar herd. These, however, are merely adventitious distinctions, and do not by any means sufficiently account for this latest development of Dutch art, resolving itself as it did into a number of local schools. *Dirck Hals* (d. 1656), a younger brother of Frans Hals (to whom many genre works by Dirck have been ascribed), *Anton Palamedesz* (ca. 1601-1673), *J. A. Duck*, *Pieter Codde* (ca. 1600-1678), and others abound in pictures of soldiers and cavaliers contending with Venus and Bacchus, or engaged in the sterner encounter of pitched battle and skirmish; in illustrations, too, of the fierce licence engendered by the wars of the 17th century; figures roaming hither and thither without restraint, lusty and light-hearted. In striking contrast to such scenes as these are the pictures of a peaceful and refined domestic life, occasionally disconcerted by the vicissitudes of love, which formed the favourite theme of **Gerard Terburg** *(ter Borch)*, born at Zwolle in 1617, a man who had travelled much and who died at Deventer in 1681. He, together with his successors, *Gabriel Metsu*, of Leyden and Amsterdam (ca. 1630-1667), *Caspar Netscher* (b. at Heidelberg, 1639; died at The Hague, 1684), etc., are generally known as 'stuff' painters, owing to the attention they bestow upon drapery stuffs, especially silks and satins. It must be borne in mind, however, that in the absence of these external properties, thus carefully supplied, the refinements of life could not be invested with appropriate pictorial splendour. But that these painters were not mere imitators of stuff and texture, that they were capable of emotion, and could give utterance to the sentiments of romance, will be sufficiently evident to those who study the 'Paternal Warning' of *Terburg* in the Museum at Amsterdam. As a portrait-painter, too, Terburg has made a great reputation. (His 'Peace Congress of Münster', his most celebrated piece, was sold with the Demidoff collection for 182,000 fr.)

Jan Steen, the so-called jolly landlord of Leyden (ca. 1626-79), who, however, painted also at The Hague and Haarlem, was likewise a painter of social subjects, but in a line and in a manner quite his own. That he was a low-lived tippler is simply one of those wholly gratuitous slanders with which it was once the fashion to besmirch the painters of Holland. A jovial life was probably not repugnant to his tastes; and what is more to our purpose is the fact that a spontaneous joyousness pervades his works, and a sparkling sense of humour too; while as a colourist he must be looked upon as the foremost of the entire school. His pictures might be entitled comedies of life, in which man's follies are chastised with satire, and his weaknesses held up to ridicule, but without the glaring exaggeration and obtrusive moralizing which make Hogarth's pictures (with whom Jan Steen has much in common) so unpleasant to look upon. Family feasts and merry-makings, the wedding of ill-assorted couples, quacks and their quackeries, lovelorn maidens ('hier baat geen medicijn, want het is minne pijn'), tavern brawls and similar scenes are his favourite subjects. Jan Steen has, and with justice, been likened to Molière. The greater number of his works, including many of the best, are in England, but he is well represented in most of the Dutch collections also and especially so in the Ryks Museum at Amsterdam. The Duc d'Arenberg possesses in his collection one of the very rare Scriptural pieces by this master, the 'Marriage at Cana'; another, 'Laban searching for his images', is in the Municipal Museum at Leyden.

Jan Steen is a solitary personage. He stands alone, and has no followers. So much the more numerous, and at the same time intimately associated, are the painters whose genius found employment in the domain of landscape, which they rendered with true artistic appreciation, and enriched as well as animated by the addition of living forms. Very frequently these 'landscapes with figures' are the result of friendly co-operation. Thus *Adrian van de Velde* of Amsterdam (ca. 1635-72), one of the most estimable as well as gifted of Dutch painters, supplied the figures for the landscapes of his master Wynants, for Moucheron and Jan van der Heyde, and even for Hobbema and Ruysdael. ***Philips Wouverman*** (1619-68) has perhaps the greatest reputation for these figure pictures, of which some 800 may still be reckoned. Cavalry combats, hunting scenes, in which horses always play a conspicuous part, he has repeated with endless variations, seldom, however, passing the bounds of mediocrity. To enumerate the names of all who occupied this particular field is simply impracticable, for it is precisely in this field that Dutch art was most prolific. We must, however, mention (as akin to the foregoing) *Paul Potter* (b. 1625; d. at Amsterdam, 1654) chief of animal-painters, to whose pictures landscape lends idyllic charms, and whom we must accept as a classical example of the entire fraternity. A consummate draughtsman, he was at least as eminent as a colourist, especially in his smaller pictures. *Karel du Jardin* (1622-78), an exuberantly fertile painter, owes his best qualities to the foregoing, but the inequality of his works shows his inability to resist other less favourable influences. Other 'idyllic' painters, though standing several degrees lower, are *Jan Asselyn* (1610-52) and *Nicolaes Berchem* (1620-83), both of Amsterdam.

As landscape-painters must be named *Jan van Goyen* of The Hague (1596-1656); *Albert Cuyp* of Dordrecht (1620-91), son of Jacob Gerritsz (p. lx), also eminent as a painter of portraits and animals; *Jan Wynants* (b. ca. 1625 at Haarlem, d. ca. 1682 at Amsterdam), famous for the number of his pupils and his own steady development; *Allart van Everdingen* (Alkmaar, 1621-75); *Salomon van Ruysdael* (ca. 1600-1670; Haarlem); **Jacob van Ruysdael** (ca. 1628-1682, at Haarlem and Amsterdam), 'excelling all other masters in a feeling for the poetry of northern landscape combined with the power of graphic embodiment'; and **Meindert Hobbema** (b. 1638, at Amsterdam; d. 1709), whose merits have only recently come to be appreciated. His works exhibit a moderate talent only for composition; the same motive constantly recurs in his pictures (the figures are for the most part by another hand); but in delicacy and thoroughness of elaboration, more particularly in his treatment of atmosphere and light, his pictures must be highly prized as works of genius of the highest order. — *Jan van der Meer* of Haarlem (1628-91) shows himself near of kin to Jacob van Ruysdael. Various other landscape-painters remained true to their national scenery, but in many cases they lapsed into a kind of mannerism, which is very apparent in the moonlight-scenes, conflagrations, and winter-scenes of *Aart van der Neer* (Amsterdam, 1603-77). The better pictures of the last-named artist, such as his forest-landscape in the Van der Hoop collection, are, however, not inferior to those of Ruysdael and Hobbema, whom he also resembles in his death in poverty and obscurity. Fashion also began to demand the study of Italian landscapes, and in the second half of the 17th century compositions of this kind are decidedly predominant. Among the earliest examples of this tendency are *Jan Both* of

Utrecht (ca. 1610-1652), *Adam Pynacker* (1622-73), and *Herman Swanevelt* (ca. 1600-1655).

It is well known how marine painting (*Simon de Vlieger*, 1601-ca. 1653, at Rotterdam, Delft, and Amsterdam; *Willem van de Velde, the Younger*, 1633-1707) and architectural painting (*Jan van der Heyde*, 1637-1712; *Hendrik van Vliet*, ca. 1611-1675, at Delft; *Emanuel de Witte*, 1617-92, at Amsterdam) prospered in Holland, and how the national art, as it were with its last breath, gave birth to the so-called 'still-life' (*W. van Aelst* of Delft, *Abr. van Beyeren* at The Hague, *Willem Kalff* at Amsterdam) and flower painting (*Jan Davidsz de Heem*, 1606- ca. 1684, Utrecht and Antwerp; *Rachel Ruysch*, 1664-1750, Amsterdam; *Jan van Huysum*, 1682-1749).

We conclude these slight observations with the wish that they may induce to a more searching study of Dutch art in a careful examination of the works themselves.

Those who take an interest in the subject may be referred to *Crowe and Cavalcaselle's* Early Flemish Painters (1857; 3rd ed., 1879), *Conway's* Early Flemish Artists (1887), or *Burger's* Musées de la Hollande (1860-61); and to works by *Max Rooses*, *Fromentin*, *Guiffrey* (these in French), *Bode*, *Bredius*, *Burckhardt*, *Max Friedländer*, *Vosmaer*, *Karl Neumann*, etc. (in German). Works on modern art are *C. Lemonnier's* 'Histoire des Beaux-Arts en Belgique' (Brussels, 1881), *R. Muther's* 'Die Belgische Malerei im xix. Jahrhundert' (Berlin, 1904), *G. H. Marius's* 'De Hollandsche Schilderkunst in de negentiende eeuw' (The Hague, 1904), *E. Hessling's* 'La Sculpture Belge Contemporaire' (Berlin, 1903), and *Destree's* 'Renaissance of Sculpture in Belgium'.

1. From London to Brussels.

a. Viâ Ostend.

1. *Viâ Dover*, thrice daily in 8½-9 hrs. (sea-passage 3-3½ hrs.; 3rd class by night-service only); fares 1*l*. 18*s*. 10*d*., 1*l*. 8*s*. 4*d*., 19*s*. 8*d*., return-tickets (valid for one month) 3*l*. 10*s*. 5*d*., 2*l*. 11*s*. 8*d*., 1*l*. 14*s*. 9*d*. To Ostend 5-5½ hrs.; fares 1*l*. 7*s*. 11*d*., 19*s*. 10*d*., 13*s*. 5*d*., return-tickets (valid for two months) 2*l*. 12*s*. 4*d*., 1*l*. 17*s*. 4*d*., 1*l*. 4*s*. 2*d*. The morning train starts from Charing Cross Station, the afternoon train from Victoria, Holborn, and St. Paul's, the night train from Charing Cross and Cannon Street (on Frid. also from Victoria); at Brussels they run to and from the Station du Nord. — 2. *By General Steam Navigation Co.'s Steamers* from St. Katharine's Wharf to Ostend, twice weekly, in 10-12 hrs.; chief cabin 7*s*. 6*d*., fore-cabin 6*s*., return 10*s*. 6*d*., 9*s*. These steamers do not ply in direct connection with the trains to Brussels. — Luggage is examined at Ostend.

From Ostend to Brussels, 78 M., railway in 1½-4¼ hrs. (fares 11 fr. 80, 8 fr., 4 fr. 75 c.); to Bruges, 14 M., in 20-26 min. (fares 2 fr. 20, 1 fr. 50, 90 c.); to Ghent, 42 M., in 1-1¼ hr. (fares 4 fr. 40, 2 fr. 60 c.). The through-trains in connection with the Dover steamers usually stop neither at Bruges nor at Ghent; some halt at Gand-St-Pierre (p. 49), where passengers for Ghent change carriages.

Ostend, see p. 8. — The express-trains in connection with the Dover steamboats start from the quay, the ordinary trains from the station in the town.

The line crosses the canal diverging from the Bruges Canal to the S.W., and leading viâ Nieuport and Furnes to Dunkirk. 4½ M. *Oudenburg*, with the ruins of a Benedictine abbey and an old church, lies to the right, in the midst of productive gardens which supply Ostend with fruit and vegetables. — 8 M. *Jabbeke*.

14 M. **Bruges** (see p. 20, and Map, p. 14) is the junction of the line for Paris viâ Roeselare and Lille.

From Bruges to Blankenberghe (9½ M.) and Heyst (15 M.) by railway in 18-27 min. and ¾-1 hr. respectively (fares 1 fr. 50, 1 fr., 60 c., and 2 fr. 40, 1 fr. 60, 95 c.). The trains are often late. The train skirts the N.W. side of Bruges, passes the Ostend Gate (p. 37; left), and calls at (2 M.) *Bruges-Nord*. — 5 M. *Dudzeele*. — 7 M. *Lisseweghe*. The village, which lies 1 M. to the E. of the station, was a flourishing town in the middle ages, but now has only 1800 inhabitants. The *Church*, a handsome structure of the 13th cent., in the transition style, formerly belonged to an abbey, and has been under restoration since 1893. At the end of the left aisle is a Visitation by *J. van Oost the Elder*. The truncated tower, although two-thirds of it only are completed, is a very conspicuous object in the landscape. A huge barn (now a farm), with immense oaken beams, dating from 1280, is the solitary relic of the wealthy abbey of *Ter Doest*. — 9½ M. **Blankenberghe** (p. 17). The railway follows the narrow line of dunes, with glimpses of the sea on the left. — 12½ M. **Zeebrugge**, the new seaport of Bruges (comp. p. 21), is still practically uninhabited. Its large *Outer Harbour* communicates with a smaller inner basin at the beginning of the new *Canal Maritime*. This canal, which is 230 ft. wide and 26 ft. deep, allows sea-going vessels to reach (6 M.) Bruges, where another harbour has been made. The canal and harbour were designed by Coiseau and Cousin of Bruges and constructed in 1895-1904 at a cost of nearly 42 million francs. The crescent-shaped *Jetty*, protecting the outer harbour, is 1½ M. long and 165 ft. wide. It is mainly constructed of blocks of concrete and is provided with elevators, warehouses, and railway tracks. — 13½ M. *Heyst-Ecluses*, at the locks of the drainage canals (p. 20). — 15 M. *Heyst*, see p. 19.

To *Thourout* (Courtrai and Ypres), see p. 40.

18 M. *Oostcamp*; 22 M. *Beernem*; 27½ M. *Aeltre* (steam-tramway to *Thielt* and *Eecloo*, see p. 44); 29 M. *Bellem*; 31½ M. *Hansbeke*; 33½ M. *Landeghem*; 37½ M. *Tronchiennes*. — 40 M. *Gand-St-Pierre*; passengers for Ghent by the through-trains usually change carriages here.

42 M. **Ghent**, see p. 49. *From Ghent to Antwerp*, see R. 10; to *Courtrai*, see R. 8.

42½ M. *Ledeberg*; 43½ M. *Meirelbeke*; 46½ M. *Melle*; 48 M. *Quatrecht*; 50½ M. *Wetteren*; 52 M. *Schellebelle*. All these are also stations on the line from Ghent to Antwerp viâ Dendermonde (R. 10a). — 55 M. *Lede*.

58½ M. **Alost**, Flem. *Aalst* (46 ft.; *Hôt. de Flandre*, *Hôt. des Arcades*, both at the station; *Duc de Brabant*; *Mille Colonnes*), a town with 29,200 inhab., on the *Dendre*, was formerly the capital of the county of Aalst, or region between the lower Dendre and the Scheldt, which passed in 1056 into the possession of the Counts of Flanders under the name of *Keizer-Vlaanderen*. A considerable trade in hops is carried on here. The *Church of St. Martin*, in the late-Gothic style (about 1497), is little more than a fragment, two-thirds of the nave, as well as the tower and portal, being entirely wanting. The right transept contains a *Masterpiece by *Rubens*, painted about 1625: Christ appointing St. Rochus tutelary saint of the plague-stricken. In one of the chapels are vault-paintings of angelic musicians (1497). A statue by *Jos. Geefs* was erected in 1856 in front of the *Hôtel de Ville* to *Thierry Maertens*, the first Belgian printer, who exercised his craft at Alost. The beautiful belfry of the Hôtel de Ville was thoroughly restored after a fire in 1879. The old town-hall, built early in the 13th cent., is now the *Meat Market*.

From Alost to Antwerp, 31½ M., railway in about 2 hrs. (fares 5 fr., 3 fr. 40 c., 2 fr.). — 3 M. *Moorsel*; 7½ M. *Opwyck*, the junction of the Brussels, Dendermonde, and Ghent railway (p. 82); 11 M. *Steenhuffel*, with two churches (St. Nicholas and St. Genoveva) containing stained glass of the 16th century. 14 M. *Londerzeel-Ouest*, the junction of the Malines and Ghent line (p. 158), is also connected with Grimberghen (Brussels) by a steam-tramway. 16½ M. *Thisselt*, 19½ M. *Willebroeck* (with paper-mills), also stations on the line from Malines to Terneuzen; 21½ M. *Boom*, see p. 82; 23 M. *Niel*; 25½ M. *Hemixem*, with an old Bernardine abbey, now a prison. — 28½ M. *Hoboken*, see p. 199. Branch-line to Oude God (p. 159). — 31½ M. *Antwerp*, see p. 159.

Branch-lines also run from Alost to (7½ M.) *Dendermonde* (p. 81) and to (30 M.) *Renaix* (p. 73) viâ (7 M.) *Burst* (p. 47) and (12½ M.) *Sotteghem* (p. 47).

60 M. *Erembodeghem*. — 62½ M. *Denderleeuw*, where a line diverges to Ninove and Ath (p. 6); to Courtrai, see p. 73. We now quit the province of East Flanders. — Several small stations. At (74 M.) *Jette* the Dendermonde line diverges (p. 82). At (76 M.) *Laeken* (p. 135) the royal château is seen on the left. The train finally stops at the *Station du Nord* of (78 M.) *Brussels* (p. 83).

b. Viâ Calais.

Viâ Dover and Calais Brussels is reached in $7\frac{1}{2}$-$8\frac{3}{4}$ hrs.; sea-passage $1\frac{1}{2}$-2 hrs. (fares 2*l.* 9*s.*, 1*l.* 15*s.*, 1*l.* 3*s.* 6*d.*, return-fares 4*l.* 7*s.* 9*d.*, 3*l.* 4*s.* 6*d.*, 2*l.* 3*s.*). The morning (no 3rd class), and night trains start from Charing Cross and Cannon Street; the afternoon train from Charing Cross only; and the 11 a.m. express from Victoria. At Brussels the morning and night trains arrive at the Nord Station, the others at the Midi Station; all trains start from both stations, except the afternoon train (from the Midi only). Luggage registered at London is examined at Blandain (or Mouscron).

From Calais to Brussels, 134 M., railway in 4-$4\frac{1}{2}$ hrs. (fares 26 fr., 17 fr. 10 c.). Beyond Lille some of the trains run viâ Mouscron and Courtrai (comp. p. 76).

Calais. — **Hotels.** Terminus Hotel, at the Gare Maritime; Central Hotel, at the Central Station; Grand Hôtel, Place Richelieu; Meurice, Rue de Guise; Sauvage, Rue Royale; Hôt. du Commerce, Rue Royale; Hôt. de Londres, Rue de la Cloche.

British and *U. S. Consuls.* — *English Church*, Rue du Moulin-Brûlé.

Calais, a fortified town with 60,000 inhab., derives its chief importance from its harbour and its traffic with England, to which it is the nearest port on the French coast. The *Harbour* is accessible at all states of the tide. The *Old Harbour*, with the former railway-station, lies nearest to the Place d'Armes; the imposing **New Harbour* farther to the E. The *Gare Maritime*, or *Maritime Station*, where travellers from England find the train waiting, is on the N.E. side of the *Avant-Port*, and is connected by a short branch-line with the *Gare Centrale*, which lies between Calais proper and *St. Pierre.* About 250,000 travellers pass through the town annually. Calais contains about 1500 English residents, chiefly engaged in its tulle-manufactories. See *Baedeker's Northern France.*

26 M. **St. Omer** *(Hôtel de la Porte d'Or et d'Angleterre)*, the first important station, is a fortified town with 21,000 inhabitants. The *Cathedral* is a fine structure in the transitional style. The English Roman Catholic Seminary here, at which O'Connell was educated, has been abandoned. A number of English families reside at St. Omer for purposes of retrenchment and education. See *Baedeker's Northern France.*

38 M. *Hazebrouck* (Buffet-Hôtel; Hôt. du Nord) is the junction of this line with the railways N. to Dunkirk, N.W. to Ypres (p. 40), and S. to Amiens and Paris.

66 M. **Lille.** — Hôtel-Buffet, at the station. — **Hotels.** *Hôtel de l'Europe (Pl. a; E, 3), Rue Basse 30, R. 5-$7\frac{1}{2}$ fr.; Hôt. de France (Pl. b; E, 3), Rue Esquermoise 77; Hôt. de Flandre et d'Angleterre (Pl. c; F, 3), Place de la Gare 15; Grand Hôtel de Lille (Pl. e; F, 3), Rue Faidherbe 28; Continental (Pl. k; F, 4), Parvis St. Maurice; Hôt. de la Paix (Pl. g; F, 4) Rue de Paris 46; Singe d'Or (Pl. i; F, 3), Place du Théâtre 36-38; Hôt. Moderne (Pl. l; F, 4), Parvis St. Maurice; Hôt. de Bruxelles et de Tournai, Rue des Buisses and Rue du Vieux-Faubourg, near the station (Pl. F, G, 3), R. from 2 fr.

Restaurants. *Divoir*, Rue du Vieux-Marché-aux-Poulets 15; also in most of the hotels and cafés.

Cafés. *Café Jean*, *Café du Grand Hôtel*, *Bulens*, all in the Rue Faidherbe. — *Taverne de Strasbourg*, in the Grand' Place.

Cabs: per drive $1^1/_4$ fr., per hr. $1^3/_4$ fr., each succeeding hr. $1^1/_2$ fr.

Tramways traverse all the principal streets (fare from 10 c. upward). — *Steam Tramway* to *Roubaix* (p. 76) in 1 hr.; fares 75 or 50 c., return 1 fr. or 80 c.

Post and Telegraph Office, Place de la République (Pl. E, 5) and at the station.

United States Consular Agent, *Christopher J. King*.

English Church (Pl. F, 5), Rue Watteau, Boulevard de la Liberté.

Lille, originally *L'Isle*, Flem. *Ryssel*, the chief town of the French Département du Nord, with 210,700 inhab., was formerly capital of Flanders, but was taken by Louis XIV. in 1667, and was finally awarded to France by the Peace of Utrecht in 1713. It is a fortress of the first class, and is situated in a well-irrigated and fertile plain on the *Deûle*, a navigable river with which numerous canals are connected. Since the extension of the fortifications in 1858 numerous handsome streets and squares have sprung up, particularly on the S. side of the town. Lille is a very important manufacturing place. Its staple commodities are linen and woollen goods, cotton, cloth, 'Lisle thread', machinery, oil, sugar, and chemicals. The picture-gallery (p. 5) in itself repays a visit to Lille.

From the station the handsome Rue Faidherbe leads straight to the site of the *Grand Théâtre* (Pl. F, 3), destroyed by fire in 1903, whence the Rue des Manneliers runs to the left, passing the *Bourse* (Pl. F, 3), the court of which contains a bronze statue of Napoleon I. by Lemaire (1854), to the Grand' Place, the nucleus of the old town. A *Column* in the centre commemorates the gallant defence of the town against the Austrians in 1792. On the side of the Place opposite the Rue des Manneliers rises the **Hôtel de Ville** (Pl. F, 4), erected in 1847-59 in the Renaissance style.

Leaving the Hôtel de Ville, we cross the large Place in an oblique direction to visit the old town. We proceed through the Rue du Marché-aux-Fromages, the Rue Lepelletier, the Rue Basse (right), and the Rue du Cirque (first to the left) to *Notre Dame-de-la-Treille* (Pl. E, F, 3), a church in the style of the 13th cent., designed by the London architects H. Clutton and W. Burges, and begun in 1855. The building was planned on so ambitious a scale that little has been completed. — The Rue Basse leads hence to the left to the *Lycée Faidherbe* (Pl. F, 3), which contains a *Natural History Museum* (adm. 10-4), and to the right to the *Rue Esquermoise* (Pl. E, 3), one of the principal streets of the old town. — The Gothic church of *Ste. Catharine* (Pl. E, 3) contains an *Altar-piece by Rubens, representing the saint's martyrdom.

The handsome *Boulevard de la Liberté* (Pl. D, E, F, 4, 5) forms the boundary between the old town and the new quarters built in the modern Parisian style. In the Place de la République are, to the N.W., the spacious *Préfecture* (Pl. E, 4, 5), and, opposite, the **Palais des Beaux-Arts** (Pl. F, 5), a striking edifice, designed by *Bérard* and *Dalmas*, and opened in 1892. The collections which

Chemin
des Brouetteurs
Chemin de Barques
Rue du Faubourg de Béthune
Sentier d. N.D. de Graces
Chemin d'Emmerin
Fer de Béthun
Ga de d.l.Pte
Béthune
Ciris
A
B
C
8
8

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A
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LILLE
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0 50 100 200 300 400 500 600 700
Mètres.
Chemin de Lambers
MBERSART
Bois
1
1

Cimetière de l'Est
St. MAURICE
St. Maurice
Rue du Faubourg de Roubaix
Chemin des Vicaires
Rue Blanche
Rue Pascal
Pensionnat St. Gabriel
Rue St. Gabriel
Rue des Guinguettes
R. Dujardin
R. Lafayette
R. de Flers
R. Lafontaine
Rue du Pont du Lion d'Or
Gare
Pte de Roubaix
Caserne
GARE des Voyageurs
Rue de Tournai
Rue de la Chaude Rivière
R. du Faub. de Tournai
Pte de Tournai
Rue de Fives
Notre-Dame de Fives
Rue Bernos
Rue Pierre Legrand
R. de Belle vue
Rue du Gd. Balcon
FIVES
Rue du Long Pot
R. des Processions
Pte des Sœurs des Pauvres
St. Sauveur
Hôpital St. Sauveur
Sqre Rihault
Direct. d. Fortificat.
Pte Louis XIV
Boulevard Louis XIV
Ecole des Arts et Métiers
Boulevard du Maréchal Vaillant
Gare de Fives
Rue Boitelle
Gare aux Marchandises
Avenue Lafayette
Rue de Bavai
Rue de Cambrai
Pte de Valenciennes
Pl. Guy de Dampierre
R. d. Valenciennes
Rue de Trévise
Rue de Douai
Bd de Belfort
Rue Philippe de Comines
Buffon
Pl. Déliot
Tournai, Valenciennes
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it contains are among the most important in France, the *Picture Gallery being especially rich in examples of the Flemish and Dutch schools. The other collections include drawings, sculptures, antiquities, and museums of ethnography and industrial and decorative art. The collections are open to the public daily (except Sat.) from 10 to 4 or 5. The titles of the pictures and the names of the artists are attached to each work. For details, see *Baedeker's Northern France.*

In the Boulevard de la Liberté, beyond the Palais des Beaux-Arts, at the corner of the Rue Watteau, is the *English Church* (p. 4), a tasteful Gothic building with stained-glass windows. The Rue de Valmy leads hence to the S. to the Place Philippe-le-Bon (Pl. E, 5, 6), with the modern Romanesque church of *St. Michel* and (to the left) the *Quartier des Facultés* (Pl. F, 5), accommodating the faculties of medicine, law, and literature of the University of Lille.

The *Porte de Paris* (Pl. F, G, 5), belonging to the old fortifications, but spared on their removal, was built in 1685-95 in the form of a triumphal arch in honour of Louis XIV. — The late-Gothic church of ***St. Maurice** (Pl. F, 4; 13th cent.), near the Grand' Place and the railway-station, is almost the only building of importance that has survived the wars of the middle ages.

For further details, see *Baedeker's Northern France.*

Beyond Lille the train continues to run towards the E. About 4 M. to the S.E. of ($70^1/_2$ M.) *Ascq* is situated the village of *Bouvines*, where Emp. Otho IV. was defeated by Philip Augustus of France in 1214. $73^1/_2$ M. *Baisieux* is the last French, and (77 M.) *Blandain* the first Belgian station, at each of which there is a custom-house. 80 M. *Froyennes* (p. 76).

82 M. **Tournai,** see p. 76. Thence to Courtrai ($^3/_4$ hr.), see R. 8.

From Tournai to Mons, viâ Blaton, $30^1/_2$ M., railway in 1-2 hrs. (fares 4 fr. 70, 3 fr. 20, 1 fr. 90 c.). Route viâ Leuze (29 M.), see p. 73. — Near *Vaulx* are the interesting ruins of the so-called *Château de César.* About $2^1/_2$ M. from *Antoing* lies *Fontenoy*, where Marshal Saxe gained a great victory over the Austrians and British under the Duke of Cumberland in 1745. The old Gothic château is the seat of the Princess of Ligne. There are numerous lime-pits and lime-kilns in the neighbourhood. Branch-line to St. Amand, in France. — The other stations are *Maubray*, *Callenelle* (near the Duc de Croy's château *L'Hermitage*), *Péruwelz* (branch to Valenciennes), *Blaton* (p. 6), where the line from Leuze to Mons is rejoined, *Harchies*, *Ville-Pommeroeul*, *Hautrage-Etat* (local line to St. Ghislain, see p. 6), *Boussu-Haine*, *St. Ghislain* (p. 73), *Quaregnon-Wasmuel*, and *Jemappes.* — $30^1/_2$ M. *Mons*, see p. 208.

From Tournai to Renaix, $18^1/_2$ M., railway in $^3/_4$-1 hr. (fares 2 fr. 90, 2 fr., 1 fr. 15 c.). This line passes ($3^1/_2$ M.) *Obigies*, whence Mont St. Aubert is ascended in 35 min. (comp. p. 81). — $18^1/_2$ M. *Renaix*, see p. 73.

From Tournai to St. Amand, 16 M., railway in 1 hr. — At (7 M.) *Hollain* is the 'Pierre Brunehault', a huge monolith of possibly Druidic origin. $8^1/_2$ M. *Bleharies* is the Belgian, and (11 M.) *Maulde Mortagne* is the French frontier station. — 16 M. *St. Amand*, see *Baedeker's Northern France.*

Beyond Tournai the undulating and well-cultivated province of Hainault is traversed. *Mont St. Aubert* (p. 81) long remains conspicuous to the left. 87 M. *Havinnes;* 91 M. *Barry-Maulde;* 92 M. *Pipaix.* — 94 M. *Leuze* (155 ft.), a small stocking-manufacturing town on the *Dendre*, with a cruciform church restored in 1742, is the junction of the Ghent-Oudenaarde-Leuze-Blaton line (p. 73). — 96 M. *Chapelle-à-Wattines.* — 98 M. *Ligne* (140 ft.), which gives a title to the princely family of that name. About $1^1/_4$ M. from the station is the château of *Moulbaix*, built in imitation of Windsor Castle and belonging to the Marquis de Chasteler.

101 M. **Ath** (105 ft.; *Cygne; Paon d'Or; Hôt. de Bruxelles, Aigle d'Or*, both near the station; *Hôt. de l'Univers*, with café-restaurant, opposite the station), on the *Dendre*, formerly a fortress, with 9000 inhab., contains little to detain the traveller. The *Hôtel de Ville* was erected in 1600. The church of *St. Julian*, founded in 1393, was almost wholly rebuilt after a fire in 1817. The *Tour du Burbant*, the most ancient structure in the town, dates in its lower part from 1150. A monument to *Eugène Defacqz*, a native of Ath who played a prominent part in the events of 1830, was erected in 1880. Numerous lime-kilns in the environs.

Ath is the junction for the line from Denderleeuw *(Alost)* to Grammont, Ath, and Jurbise *(Mons)*: 34 M., railway in $1^3/_4$-$2^1/_4$ hrs. (fares 5 fr. 30, 3 fr. 60, 2 fr. 10 c.). — *Denderleeuw*, see p. 2. The train ascends the left bank of the *Dender* or *Dendre*. $2^1/_2$ M. *Okeghem.* Then ($4^1/_2$ M.) **Ninove**, an old town with 6400 inhab., the seat, as early as the middle of the 12th cent., of a Premonstratensian abbey, of which no trace remains; the parish-church contains two paintings by De Crayer. Steam-tramway to Brussels, see p. 89. — The next stations are *Santbergen*, *Ideghem*, and *Schendelbeke.* — 13 M. **Grammont**, see p. 211. — 16 M. *Acren*, the first place in Hainault; 17 M. *Lessines*, with porphyry quarries, is the junction of the Enghien-Renaix line (see p. 73); *Papignies; Rebaix.* — 25 M. **Ath**, see above. — Then *Maffles*, *Mevergnies-Attre*, and *Brugelette.* 31 M. *Lambron-Casteau*, with the interesting ruins of what was formerly one of the richest abbeys in Belgium, now belonging to the French Carthusians. 32 M. *Lens* (p. 7). — At (34 M.) *Jurbise* the Brussels and Paris line is reached (see p. 208).

From Ath to Blaton, 12 M., railway in $^3/_4$ hr. (fares 1 fr. 85, 1 fr. 25, 75 c.). — The stations are small and uninteresting, with the exception of (7 M.) **Belœil** (190 ft.; *Couronne; Duc de Brabant*), a village with the celebrated château and estate of the Prince de Ligne, which has been in possession of the family upwards of 500 years. Prince Charles Joseph de Ligne (1735-1814), the eminent general and statesman, gives a long account in his letters of this estate with its park and gardens, laid out by Le Nôtre. A statue to the prince has been erected in the village. The park is always open to the public. The château, which lost numerous treasures of art and part of its library through a destructive fire in 1900, is shown on written application to the Prince.

Blaton is the junction for the lines to *Péruwelz-Tournai* (see p. 5) and *Saint-Ghislain-Mons* (p. 73), and of branch-lines to *Quevaucamps* and to *Bernissart.*

From Ath to St. Ghislain (pp. 73, 210), 14 M., railway in about 50 minutes.

Beyond Ath are several small stations at which the express does not stop. From (110 M.) *Bassily* a branch-line diverges to *Renaix* (p. 73).

116 M. **Enghien**, Flem. *Edingen* or *Einghen* (190 ft.; *Hôtel du Parc*, at the station), the next important place, a town with 3900

inhab., many of whom are occupied in lace-making ('point de Paris'), is the junction of the line from Ghent to Braine-le-Comte and Charleroi (R. 19). The fine old **Park* of the Duc d'Arenberg formerly contained the ancestral château of the Ducs d'Enghien, which was destroyed during the French Revolution. The old chapel, with its carved oaken door, contains a well-preserved triptych, ascribed to *Jan Coninxloo*. Adjacent is a *Capuchin Convent*, the church of which has contained since 1843 the beautiful alabaster *Tomb of Guillaume de Croy, Archbishop of Toledo (d. 1521), richly adorned with figures and ornaments in the style of the early Italian Renaissance.

From Enghien to Courtrai, 41½ M., railway in about 2¼ hrs. (fares 6 fr. 40, 4 fr. 30, 2 fr. 55 c.). Principal stations: 12 M. *Lessines* (p. 6); 23½ M. *Renaix* (p. 73); 32 M. *Avelghem* (p. 75); 41½ M. *Courtrai* (p. 73). — To Braine-le-Comte, see pp. 207, 208.

Steam Tramways to (12½ M.) *Lens* (p. 6) viâ (6¼ M.) *Thoricourt;* to (12½ M.) *Soignies* (p. 208); and to (20 M.) *Brussels* (p. 88).

The train quits the province of Hainault and enters Brabant. 119 M. *Bierk;* 121 M. *Saintes;* 122 M. *Beert-Bellinghen.*

125 M. **Hal** (115 ft.; *Hôt. du Duc de Brabant*, well spoken of), situated on the Senne and the canal of Charleroi, with 9000 inhab., is celebrated throughout Belgium as a resort of pilgrims, on account of the miracle-working image of the Virgin in the church of **Notre Dame* (formerly St. Martin), a pure Gothic edifice, begun in 1341 and consecrated in 1409.

The church possesses numerous costly treasures presented by Emp. Maximilian I., Charles V., Pope Julius II., Henry VIII. of England, the Burgundian Dukes, and the Spanish and Austrian governors. The *High Altar is a fine Renaissance work in alabaster, executed by *Jan Mone* in 1533, with reliefs representing the seven Sacraments, statuettes of the four Evangelists and the four great Fathers of the Church, and a figure of St. Martin sharing his cloak with a beggar. The font, in bronze, was cast in 1446. A late-Gothic tabernaculum is also noteworthy. A monument in black marble, with the figure of a sleeping child, is dedicated to the son of Louis XI., who died in 1460. In a recess under the tower, behind a railing, are 33 cannon-balls, caught and rendered harmless by the robes of the wonder-working image during a siege of the town.

The *Hôtel de Ville*, built in 1616, a slender three-storied building of brick and stone, with a lofty roof, was successfully restored a short time ago.

From Hal to *Braine-le-Comte* and *Mons* (Brussels and Paris railway), see R. 18; to *Clabecq-Fauroeulx*, see p. 207.

126½ M. *Buysinghen;* 62 M. *Loth.* The country traversed is hilly. The line runs for some distance parallel with the canal of Charleroi. 130 M. *Ruysbroek* was the birthplace of Johannes Ruysbroek (1293-1381), the mystic. Near (132 M.) *Forest*, Flem. *Vorst*, the train crosses the winding *Senne*, which waters a rich pastoral district. The line intersects the Boulevards of Brussels (view of the Porte de Hal, p. 118, to the right) and soon stops at the Station du Midi.

134 M. *Brussels* (p. 83).

c. Viâ Antwerp.

Viâ Harwich and Antwerp, daily (Sun. excepted), in 14-15 hrs. (sea-passage 10½ hrs.); fares 1*l.* 11*s.* 3*d.*, 19*s.* 3*d.*, 15*s.* 11*d.*, return-tickets (valid for one month) 2*l.* 8*s.* 6*d.*, 1*l.* 10*s.* 11*d.*, 1*l.* 5*s.* 9*d.* To Antwerp, 13 hrs.; fares 1*l.* 6*s.*, 15*s.*, return-tickets (valid for two months) 2*l.*, 1*l.* 4*s.* The trains (*Great Eastern Railway*) start from Liverpool St. Station; at Brussels they run to and from the Station du Nord. — Antwerp may be reached direct by steamer from numerous other British ports (see p. 162).

From Antwerp to Brussels, 27½ M., railway in ¾-1½ hr. (fares, etc., see p. 152).

Antwerp, see p. 159. — The express-trains in connection with the Harwich steamers start from the Quai de la Station (Pl. A, 5, 6); but if the steamers are very late in arriving, passengers must make their way to the Central Station (Pl. D, 3, 4). — From Antwerp to Brussels, see R. 13.

2. Ostend and its Environs.

Railway Stations. 1. The *Station d'Ostende Ville* or *Town Station* (Pl. D, 5) lies on the S. side of the town, at a considerable distance from the sea and the principal hotels. *Omnibuses* from the hotels and *Cabs* (tariff, see p. 11) meet the trains. — 2. *Station Maritime* or *Ostende-Quai* (Pl. F, 4; Hôtel-Restaurant), for trains in connection with the steamers to and from England. Hotel-omnibuses meet the steamers. — Office of the International Sleeping Car Co., on the S.W. side of the Kursaal (p. 11). Travellers proceeding direct to Antwerp through the Waesland (p. 82) should book to Bruges only, and there take a fresh ticket viâ Ghent (see p. 49 and R. 10). If a through-ticket from Ostend to Antwerp be taken, the traveller is conveyed by the longer route viâ Malines.

Hotels (comp. p. xii). *On the Digue*, with unimpeded views of the sea, nearly all large and expensive (rooms without sea-view are cheaper). To the S.W. of the Kursaal (all with lifts): *Continental (Pl. 2; C, 2), an imposing establishment with 400 beds, R. from 10, B. 2, déj. 6, D. 8, omn. 2 fr. (no pension); Hôt. de l'Océan (Pl. 7; C, 2), with garden, R. from 8 fr. (no pension); Hôt. de la Plage (Pl. 3; C, 2); Splendid Hotel, with 400 beds, R. from 8, B. 2, déj. 5, D. 8, pens. from 16, omn. 2 fr.; all these are fashionable establishments. — Princess Hotel (Pl. 14; C, 2); Beau-Rivage; *Hôt. du Globe (Pl. 1; D, 2), D. 6 fr.; Wellington (Pl. 19; D, 2), R. from 5, B. 1½, déj. 3, D. 5, pens. from 12½, omn. 1 fr. — To the E. of the Kursaal: Hôtel Royal Belge (Pl. 12; D, 2); Bellevue; Grand Hôtel d'Ostende; Hôtel du Littoral (Pl. 4; D, 2), with lift, R. from 5, B. 2, déj. 4, D. 6, pens. from 12½, omn. 1 fr.; Alexandra (Pl. 30; D, 2), R. from 6, B. 2, déj. 4, D. 6, pens. from 15 fr.; *Hôt. du Kursaal et Beau-Site (Pl. 28; E, 2), at the corner of the Rampe de Flandre, with lift, R. from 4 (in Aug. from 8), B. 1½, déj. 4, D. 5, omn. 1½ fr.; Grand Hôtel des Bains (Pl. 29; E, 2). — Near the old lighthouse: Hôtel Royal du Phare (Pl. 18; F, 2), R. from 5, B. 1½, déj. 3, D. 5, pens. 10-15, omn. 1 fr.; Hôtel de Londres (Pl. 5; F, 2), R. from 5, B. 1¼, déj. 2½, D. 3½, omn. 1 fr.; Hôt. du Casino, Hôt. du Port, Hôt. de l'Estacade, these three unpretending. — In Ostende Extension (p. 14), 1 M. to the S.W. of the Kursaal: Royal Palace Hotel, a large house (400 rooms), in a fine open situation, with garden, concert-room, covered promenade, restaurant, and American bar, R. 6-25, B. 2, déj. 6, D. 8, board 12½ fr.; North Hotel, somewhat back from the sea. — Hotels at *Mariakerke*, see p. 15.

Behind the Digue, mostly without sea-view and with moderate charges. In the Rue de Vienne: Hôt. Beerblock (Pl. 26, C 2; 200 beds), R. from 6, B. 1½, déj. 3½, D. 5, pens. from 15, omn. 1 fr.; King's Hotel, a family

OSTENDE
1 : 18.500
Mètres
Mer du Nord
Paradis
Bains
Digue de Mer
Plage Ouest
Plage Est
Kursaal
Chenal
Estacade d'Ouest
Estacade d'Est
Café Restaur.
Kiosque
Sémaphore
Abri
Dunes
Hippodrome Wellington
Champ de Courses
Rue Wellington
R. Wellington
R. du Vélodrome
Chée de Nieuport
Chaussée de Nieuport
R. Limite
Avenue de la Reine
Chalet du Roi
Galerie
Rue Royale
Boulevard van Iseghem
Boulevard de Thourout
Boulevard du Midi
Avenue Léopold
Parc Léopold
Lawn Tennis
Laiterie
Théâtre
Rue Longue
R. de Flandre
R. du Jardin
Temple Anglican
Égl. des Capucins
R. du Cercle
R. Courte
R. de l'Ouest
Pl. d'Armes
Hôt. de Ville
Marché aux Herbes
École
Marché aux Poissons
R. des Sœurs Blanches
Postes & Télégr.
Musée
St Pierre & St Paul
Square Prince Baudouin
Pl. du Commerce
Quai des Pêcheurs
Bassin des Pêcheurs
Débarcadère des bateaux de Londres
Minque
Station Maritime
Avant Port
Nouvel Avant Port
Bassin de Retenue de l'Écluse Léopold (Bin de Chasse)
Phare
Écluse Léopold
Bassin de la Marine
Ateliers de la Marine
Huîtrières
Bassins du Commerce
Quai de l'Entrepôt
Entrepôt
Station (Ostende-Ville)
Pl. van der Sweep
Stat. du Tramway
Quai Chantier
Caserne
St Joseph
R. d'Amsterdam
R. Peter Benoit
Rue des Champs
R. de Rome
R. de Stockholm
R. de Varsovie
Hôpital
R. de Lefflingue
Jardin de la Laiterie
Parc Marie Henriette
Thourout, Bruges
Bruges
Canal de Bruges
R. de Bruges
R. de la Gare
R. du Port
Égl. Notre Dame
R. des Cordiers
R. du Polder
Chaussée du Phare
R. du Nord
R. des Chauffeurs
Nieuport, Furnes
Mariakerke, Nieuport
A B C D E F G
1 2 3 4 5

hotel. — In the Boulevard van Iseghem: Hôt. Impérial (Pl. 9; D, 2), with lift, R. from 4, B. 1 1/2, déj. 3, D. 4, pens. from 12, omn. 1 fr.; Hôt. de la Digue (Pl. 8; D, 2), R. from 4 1/2, B. 1 1/2, D. 3 1/2, pens. from 10, omn. 1 fr.; Hôt. de la Marée; *Regina (Pl. 31; E, 2), with lift, R. from 4, B. 1 1/2, déj. 4, D. 5, pens. from 12 1/2, omn. 1 fr.; Hôt. du Bouleva d; Horse Shoe Hotel; Hôt. Royal de Prusse et de la Grande-Bretagne (Pl. 6; E, 2), R. from 3 1/4, B. 1 1/4, déj. 2 1/2, D. 3 1/2, pens. from 8 fr. — In the Rue Longue, near the Kursaal: Hôt. de la Paix (Pl. 32; D, 2). — In the Rampe Christine: Waterloo Hotel, new. — In the Avenue Léopold: Avenue Hotel, English. — In the Place du Théâtre: Hôt. de Saxe (Pl. 33; D, 3). — In the Rue Royale: Savoy Hotel (Pl. 27; D, 2), at the corner of the Avenue Léopold, a hotel-garni; Hôt. Marion (Pl. 25; C, 2), a family hotel; Reinsberg (Jewish), R. 5-6, B. 1 1/4, déj. 3, D. 5, pens. 10-15, omn. 1 fr. — In the Rue de Berlin (Pl. C, D, 2): Ship Hotel, dépendance of the hotel mentioned below, R. 3, pens. 8-12 fr. — In the Rue St. Pétersbourg (Pl. C, 2, 3): Hôt. de Cologne, unpretending. — In the Place Léopold Premier (Pl. C, 3): Bristol, Hôt. de la Commune, inexpensive.

In the Old Town. Between the Boul. van Iseghem and the Place d'Armes: Hôt. Noppeney; Grand Hôtel Fontaine (Pl. 10; E, 2), Rue de Flandre and Rue Longue, with lift, R. from 5, B. 1 1/2, déj. 3, D. 4-6, pens. from 12, omn. 1 1/2 fr.; *Gr. Hôt. Léopold Deux et de Flandre (Pl. 16; E, 2), Rue de Flandre 8, R. 3-5, B. 1 1/4, déj. 3, D. 4, pens. 7-10, omn. 1 fr.; Rochester (Pl. 11; E, 2), Rue Louise 19; Clarence, Rue Louise 23; Cercle Catholique (Pl. 13; D, 2), Rue de l'Ouest 38, R. from 2 fr., L. 30 c., B.1, déj. 2 1/2, D. 3, pens. 7 1/2 fr.; Hôt. Universel, Rue de l'Ouest 1.

In or near the Place d'Armes: Hôtel de l'Empereur (Pl. 15; E, 2), corner of the Rue de Brabant, with restaurant (p. 10), R. from 6, B. 1 1/4, déj. 3, D. 4, pens. from 14, omn. 1 fr.; Hôt. Central, corner of the Rue Louise and the Rue de Brabant; Hôt. de Gand et d'Albion (Pl. 17; E, 3), in the Marché aux Herbes, R. from 3, B. 1 1/4, déj. 2 1/2, D. 3, pens. 8-10, omn. 1/2 fr. — Hôt. de Bavière, Rue de la Chapelle 15, R. 2 1/2-3, B. 1, déj. 1 1/2, D. 2-2 1/2, pens. 7-8 fr., unpretending.

Still farther from the sea: *Hôtel d'Allemagne (Pl. 20; E, 3), Rue du Quai 22, patronized by German travellers, R. from 4 1/2, B. 1 1/2, déj. 3, D. (at 1 and 6 o'cl.) 4, pens. 12 1/2, omn. 3/4 fr., with dépendance at the Station Maritime (p. 8); Hôt. de la Marine (Pl. 22; D, E, 3), pens. 7 1/2 fr.; St. Denis (Pl. 24; E, 3), R. from 2 1/2, B. 1, déj. 2, D. (at 1 and 5 o'cl.) 2 1/2, pens. 6-10 fr., these two in the Rue de la Chapelle, near the railway-station; Couronne (Pl. 21; D, 4), R. from 3 1/2, B. 1 1/4, déj. 2, D. (at 1 and 6 o'cl.) 3, pens. 8-10 fr., well spoken of; Hôt. de Barcelone (Pl. 23; D, 4), pens. 6-8 fr.; Hôt. du Bassin, R. from 3 1/2, B. 1 1/4, déj. 2, D. 3, pens. from 8 fr.; Hôt. Cosmopolite, these four on the Quai de l'Empereur, near the railway-station; Hôt. du Nord et Victoria, Rue de l'Eglise 6; Ship Hotel, Place du Commerce, near the steamboat-pier, R. 3-6, B. 1, déj. 2 1/2, D. 3, pens. 7-8 fr., well spoken of, with dépendance near the Kursaal (see above); Royal Yacht Hotel, next door to the Ship. All these are plain.

Most of the hotels are open during the season only. The *Hôt. Wellington* and the *Hôt. Royal du Phare* are always open.

Pensions. *Lecomte*, Rampe de Vienne 17; *Salambo*, *Villa Costabel*, *Villa des Etoiles*, *Arents*, all in the Rue Royale (Nos. 66, 49, 86, & 65); *English Private House*, Rue Wellington 42, R. & B. 3 1/2 fr. (board optional); *Villa Regina*, *Pens. Internationale*, Ave. de la Reine 34 & 36; *Villa Marguerite*, in Ostende Extension (p. 14). — *Maison Meublée*, Rue de l'Ouest 28.

Private Lodgings. The favourite localities are the Digue, the 'Rampes' connecting the Boul. van Iseghem and Rue Royale with the Digue, and the Rue Royale itself. At the height of the season a room cannot be obtained under 5-6 fr. a day, or 35-42 fr. per week, except in the less desirable streets of the old town. The rent of a small suite of rooms (dining-room drawing-room, three bedrooms, kitchen) in June is about 300 fr., in July 500 fr., August 800 fr., and September 600 fr. — In taking apartments the hirer should see that the rent, the duration of the agreement, and the charges for light, attendance, and plain breakfast (usually 1 fr.) are all clearly expressed in writing. — House Agents: *Agence Nouvelle du Littoral*, Ave. Charles Janssens 13 (gratis); *J. F. De Smet*, Boulevard Van Iseghem 125.

Restaurants. *On the Digue*, dear, and attendance often bad (no prices given on the bills-of-fare). *Kursaal Restaurant* (Pl. D, 2; p. 11), déj. 5, D. 7½ fr.; also in the *Hôtels Continental*, *de l'Océan*, *de la Plage*, *Splendid*, *Princess*, *Beau-Rivage*, and *Wellington* (7th floor), all to the S.W. of the Kursaal; and in the *Hôtels Royal Belge*, *Ostende*, *Littoral*, **Kursaal et Beau-Site*, and **Du Phare*, to the E. of the Kursaal; see p. 8. — *In the Town*, near the Digue: *Regina Hotel* (p. 9), first floor; *Taverne des Mille Colonnes*, in the Hôt. Noppeney (p. 9); *Grand Hôtel Léopold Deux et de Flandre* (p. 9), these three in the Rue de Flandre; **Hôt. de l'Empereur* (p. 9), déj. 3, D. 4 fr.; *Hôt. Central* (p. 9), déj. 3, D. 5 fr.; *Société Littéraire* (see below); *Restaurant Métropole*, D. 2 fr., the last four all in the Place d'Armes; **Taverne St. Jean*, Rampe de Flandre 60 (also bed-rooms); *Hôt. de la Couronne* (p. 9), Quai de l'Empereur.

Beer at the *Hôt. du Globe* (p. 8), near the Kursaal; **Hôt. de l'Empereur*, popular; *Hôt. Central*, see p. 9; *Taverne des Mille Colonnes*, see above; *La Terrasse*, Boul. van Iseghem, at the corner of the Rue Louise, concert in the evening. Bavarian and Bohemian beer at all these. English ale (comp. p. 86) at the *America*, Digue de Mer 49, and the *Falstaff*, Place d'Armes 7.

Wine at the *Continental Bodega*, Digue de Mer 12 & Rampe de Flandre 62; *Central Tienda*, Digue de Mer 45; *America*, see above; *Cintra Wine Co.*, Digue de Mer 50. — Oysters, lobsters, etc., at the *Hôt. de la Marée* (p. 9), Boul. van Iseghem 89, and at the *Poissonneries* (fish-shops), Rue de l'Ouest 39, 41, and 45 (Pl. D, 2), Rue du Cercle 25, etc.

Cafés. At the beer-houses (see above). *Pâtisserie Noppeney*, Digue de Mer 54, in the Gr. Hôt. d'Ostende (p. 8), fashionable, not cheap; at the *Kursaal* (p. 11), B. 1½-1¾ fr.; *Hôt. du Globe* (p. 8), *Wellington* (p. 8), both near the Kursaal; *Regina Hotel* (p. 9); *Café du Théâtre*, in the Theatre Royal (p. 11), Rue de Flandre. The *Société Littéraire*, on the groundfloor of the Hôtel de Ville (Pl. E, 3), contains a café (always open) and a reading-room to which strangers are not admitted unless introduced by a member (first 5 days gratis, afterwards 3 fr. per month). *Cercle Caecilia*, Place d'Armes.

Bathing. Bathing-time from 7 a.m. to 7 p.m. Tickets ('coupons', valid on day of issue only) must be obtained at the office on the beach. At the principal Bathing Place (often crowded, especially from 11 to 12), to the W. of the Kursaal (Pl. C, 1), and at the Royal Palace Hotel (p. 8), the charge for a machine (*'voiture ordinaire'*; for not longer than 40 min.), including costume and two towels *(serviettes)*, is 1 fr. (two additional towels 20 c.). A superior machine (*'voiture spéciale'*) costs 2 fr., while a machine *de luxe*, with two horses, may be had for 20 fr. On the E. beach (Pl. F, 1), frequented by the natives, a machine costs 70 c. Regular bathers should purchase costumes for themselves (price 3-5 fr., fee for taking charge of them 20 c.). A knock with a whip on the top of the vehicle is the signal that the horse is being attached. The number and colour of the machine should be noted, as its position is sometimes changed while the bather is in the water. Though there is little or no danger on this coast, bathers are not allowed to go farther than 80 or 90 yds. from the shore; those who venture farther are recalled by blasts of the watchmen's horns. Invalids and persons unaccustomed to sea-bathing may procure the services of a '*baigneur*' or '*baigneuse*' for 50 c. The bather pulls the string in the inside of the machine when he is ready to return. The manager, the driver of the machine, and the towel-woman each expect a gratuity of 10 c. — Valuables should be left at home or deposited in the office provided for the purpose. — The drinking-water at Ostende is not particularly good.

Tents and '*Marquises*' for sitting on the beach 1-1½ fr. per day, or 6-9 fr. per week. *Chairs* 10 c. — The numerous newspaper-sellers and hawkers on the beach are troublesomely importunate; and on Sun. Ostend is inundated with excursionists. — It is well to be on one's guard against pickpockets.

Warm Salt-Water Baths. *Etablissement Hydrothérapique* (Pl. D, 2), adjoining the Kursaal, baths of all kinds (plunge-bath $2^1/_2$ fr.), massage, etc.

Cabs (*Vigilantes;* stands at the railway-station and in the Place d'Armes) $1^1/_2$ fr. per drive in the town (to the Lighthouse or Mariakerke 2 fr.); first hour $2^1/_2$ fr.; each additional hour 2 fr. The fares for '*paniers*' or '*voitures ouvertes*', carriages of a superior description, are higher: drive in the town $1^1/_2$ fr., 1 hr. 3, each additional hr. 2 fr. The rate for two-horse cabs ('*voitures à deux chevaux*') is 2 fr. per $^1/_2$ hr., 3 fr. per $^3/_4$ hr., 4 fr. for the first hour, and 3 fr. for each additional hour. — Double fares at night (11-5). Each trunk 25 c. (maximum 1 fr.).

Electric Tramway from the Kursaal (Pl. D, 2) viâ the Boul. van Iseghem, Quai des Pêcheurs (Pl. E, F, 2, 3), Quai de l'Empereur (Pl. E, D, 4), Boul. du Midi, and Boul. Rogier (Pl. C, 3) back to the Kursaal (all the way 15 c., halfway 10 c.). — ELECTRIC TRAMWAY to *Westende*, see p. 15; STEAM TRAMWAYS to *Nieuport-Furnes* and to *Blankenberghe*, see p. 15.

Sailing Boats with 2 men for $^1/_2$ hr. 5, 1-2 hrs. 6 fr.; with 3 men 6, 8 fr.; with 4 men 8, 12 fr. (2 men officially required for 1-4 persons, 3 men for 5-10 pers., 4 men for 11-12 pers.). Previous agreement necessary; out of the season the charges are less. — **Steamboats** (poor) start from the Estacade in good weather almost every hour from 11 a.m. for short cruises. Occasional trips to Blankenberghe, etc. (lunch should be taken).

The **Kursaal** (Pl. D, 2; p. 13) is the principal resort of visitors during the bathing-season, but is open to subscribers only. The *Day Ticket* (2 fr.; till 5 p.m. 1 fr.) admits to the restaurant, café, reading-room, and billiard-room, and to the entertainments on the programme for the day. The official 'Programme des Fêtes de la Journée' should be consulted. Subscriptions, valid also for the Casino (see below): 1 pers. per fortnight 30, per month 50, per season (June 1st-Oct. 15th) 75 fr.; 2 pers. 55, 90, 125 fr.; three pers. 75, 120, 160 fr.; 4 pers. 90, 140, 185 fr.; for children between seven and twelve 6, 10, 15 fr. — The gaming-rooms of the Cercle des Etrangers are open to members only.

Concerts daily in the *Kursaal* (p. 13) at 2.30 and 7.45 p.m. (orchestra with 120 performers); on the beach or Digue daily at 10-12 a.m.; on Sun., 12-1 p.m., and several times weekly, 9-10 p.m., in the Place d'Armes; also at intervals in the Parc Léopold, the Parc Marie-Henriette, the Place Léopold Premier, or near the old lighthouse (p. 14). — **Balls** daily at the Kursaal ('*bal d'élite*' on Sat.), and often on Sun. and Thurs. in the *Casino*, a handsome ball-room on the first floor of the Town Hall (p. 13; '*toilette de ville*', i.e. a black coat).

The **Theatre Royal** (Pl. E, 2), at the corner of the Rue de Flandre and the Boul. van Iseghem, was opened in 1905. Subscribers to the Kursaal are admitted at reduced charges. — *Casino de la Scala*, Rampe du Cerf (Pl. D, 2), a variety theatre.

Horse Races are held in the Hippodrome Wellington (Pl. A, 2; p. 14) several times during the season (adm. 1 fr., seats 3-20 fr., cheaper for ladies and children). — **Regattas** during the latter half of July. — *Battle of Flowers* in August.

Church Festivals. Procession on SS. Peter & Paul's Day (June 29th); Blessing of the Sea on the first Sun. in July, at the beginning of the 'Kermesse'.

Booksellers. *Vlietinck*, Rue de la Chapelle 89, at the cor. of the Rue Joseph Deux, and in the Kursaal; *Librairie Nouvelle*, Rue de la Chapelle 30. — **Circulating Library** (*Cabinet de Lecture*): *Godtfurneau*, Rue de Flandre 7. The '*Saison d'Ostende*', which appears daily (10 c.), is the official organ of the Kursaal authorities.

Physicians. *Dr. van Oye*, Avenue Charles Janssens 9; *Dr. Schramme*, Rue des Capucins 11; *Dr. Bouckaert*, Rue Christine 94; *Dr. Garnier*, Rue Royale 30; *Dr. Verscheure*, Boul. van Iseghem 47, and many others. — **Chemists:** *Pharmacie Centrale*, Rue des Sœurs Blanches 18; *Baerts*, Rue des Sœurs Blanches 67; *Kies*, Rue de la Chapelle 82; *De Pratere*, Rue Louise 5; *A. Bouchery*, Rue de l'Ouest 50 (mineral waters).

Money Changers: *Van Wynendaele*, Rue de la Chapelle 19b and Avenue Léopold 22; *Crédit Ostendais*, Ave. Charles Janssens 1; *Van Vreckom & Co.*, Ave. Léopold 12; *Smith*, Digue de Mer 43.

Post and Telegraph Office, Rue des Sœurs Blanches 16 (Pl. E, 3), open 7 a.m. to 9 p.m. (on Sun. 9-1); in winter 7 a.m. to 7 p.m. (on Sun. 9-12). A new building is being constructed at the corner of the Ave. Henri Serruys, near the Parc Léopold. — Branch-offices in the *Kursaal* (in summer only), at the *Station* (departure side), and in the *Royal Palace Hotel* (p. 8).

British Vice-Consul, *W. G. E. Hervey, Esq.*, Ave. de la Reine 31; pro-consul, *H. Golder, Esq.* — **Lloyd's Agent**, *Capt. Neuts*, Ave. de la Reine 27.

English Church (Pl. F, 2), Rue Longue 101; services at 11 a.m. and 4.30 p.m.; chaplain, *Rev. C. L. Hawkins*, Boulevard Rogier 14.

Ostend, Flem. *Oostende* (40,000 inhab.), is the second seaport and the most fashionable sea-bathing resort of Belgium. The town, mentioned as early as the 11th cent. and connected by canals with the neighbouring towns in 1284 (p. 21), became prominent towards the close of the 16th cent. as the last stronghold of the Dutch in the S. Netherlands. After repulsing two hostile attacks by the Spaniards (in 1583 and 1586), it sustained in 1601-1604 one of the most remarkable sieges on record, during which the States General were assisted by the English and French and the other foes of Spain. Most of the town was in ruins before it surrendered with the honours of war to the Spanish general, Ambrogio Spinŏla of Genoa. The 'East and West India Company of the Austrian Netherlands' was founded at Ostend in 1722, but succumbed to the jealous hostility of the English and the Dutch in 1731. Ostend owes most of its modern importance to the great passenger-traffic between London and the Continent, of which it has long been one of the principal avenues. It also possesses about 250 fishing-boats and trawlers, manned by 1300 men, being fully one-half the number belonging to the whole kingdom. Oyster-fishing has been carried on here since 1763. Extensive new harbour-works were constructed in 1898-1904, after plans by *Pierre de Mey*.

Ostend's career as a watering-place began in 1831 with the opening of the E. bathing-place and of the Kurhaus beside the old lighthouse (p. 14). Recently, however, the trend of fashion has been towards the W. beach, where the new Kursaal and the handsomest hotels are situated. Since the extension of the Digue (p. 13) and the incorporation of Mariakerke (p. 15), the town has steadily pushed westward along the sea. Ostend is now one of the most fashionable and cosmopolitan watering-places in Europe. During the season (1st June-15th Oct.) it attracts about 45,000 visitors (excluding passing travellers) from all parts of Europe, especially from Belgium, Germany, and France. It is also frequented to some extent in winter.

The main street of the old town is the *Rue de la Chapelle* (Pl. E, 3, 4), leading from the station to the market-place *(Place d'Armes)*, where it changes its name to *Rue de Flandre* or *Vlaanderen-Straat* (Pl. E, 2). Finally, beyond the new theatre (p. 11) and the Boul. van Iseghem, it ascends to the Digue, under the name of 'Rampe de Flandre'. — In the Place d'Armes is the large *Town Hall* (Pl. E, 3), built in 1711, with a corner-tower completed in 1895 and containing a set of chimes. Besides the *Société Littéraire* and *Casino* (p. 11), the Town Hall contains a small *Picture Gallery*.

The two chief churches of the old town are situated in poor side-streets off the Rue de la Chapelle. The *Church of SS. Peter and Paul* (Pl. E, 4), founded in 1072 and burned down in 1896, has been rebuilt in the Gothic style from designs by De la Censerie. It contains the monument of Queen Louise (p. xxiii), by Fraikin, which stood in the old church and was rescued from the fire. — The *Church of St. Catharine* (Pl. D, 3), in the Rue Christine, built in 1883 in the style of the 13th cent., is a copy of an old church of Ghent. — In the Rue de l'Eglise or Kerkstraat is the small *Musée d'Antiquités* (Pl. E, 3), a somewhat miscellaneous collection of relics.

In the Boul. (or Laan) van Iseghem, to the right, is a small *Aquarium* (Pl. E, 2; adm. 20c.).

In the modern quarters to the W. is the *Parc Léopold* (Pl. C, D, 3; concerts, p. 11), tastefully laid out, with a pond in the centre. On an eminence is a café. — A little to the N.W. is the Place Léopold Premier (Pl. C, 2), with an *Equestrian Statue of Léopold I.*, in bronze, by Count J. de Lalaing. — To the S.W., near the Boul. du Midi, is the *Church of St. Joseph* (Pl. C, 4), completed in 1901.

On the S. side of the town, and connected with the Digue by the Avenue de la Reine, is the *Parc Marie-Henriette*, with a café (Laiterie Royale) and large ponds (boat 1 fr. per hour).

The chief promenade is the ***Digue**, a stone dyke or bulwark 16½-35 yds. wide and 25 ft. in height, extending along the coast from N.E. to S.W. just above high-water mark. With the exception of the carriage-road the whole is laid with terracotta bricks. At all hours of the day, particularly about midday and in the evening, this promenade is thronged with fashionable loungers. The Digue is flanked by large hotels and numerous private villas, in the Flemish Renaissance or florid baroque style, most of them designed by Brussels architects.

At the point where the Digue makes a bend, above the W. bathing-beach, rises the handsome *Kursaal (Pl. D, 2; p. 11), erected in 1876-78, from the designs of *Lauwereins* and *Naert* of Brussels, and several times enlarged. The huge concert-hall, with room for 6000 people, can be entirely enclosed with glass-walls when the weather requires it. Behind it are the restaurant, the café, the ball-room, and the rooms for reading, billiards, and gaming. On the first floor is a large exhibition-room.

On the top of the dunes, beyond the bathing-place, stands the *Chalet du Roi* (Pl. B, 2), or royal villa. The Digue, which is now upwards of 3 M. in length, is continued hence, past the new W. quarter known as *Ostende Extension*, to *Mariakerke* (p. 15). On the way it passes two *Pavilions*, a *Naval Hospital*, the *Hippodrome Wellington* (p. 11), a racecourse in an old fort, and the *Royal Palace Hotel* (p. 8), behind which begins the electric railway to Westende (p. 11).

At the N.E. end of the Digue, beyond the *Old Lighthouse* (Pl. F, 2; *Ancien Phare* or *Sémaphore*), 98 ft. high, now used as a signal station only (no admission), and the quiet E. beach, is the **Estacade** (Pl. F, G, 1, 2), Flem. *Staketsel*, consisting of two *estaches*, or piers, which shelter the entrance to the harbour *(Chenal)*. The W. pier, 680 yds. in length, is provided with seats (chair 10 c.) and a small café, and serves as a public promenade in the afternoon or when the steamers are arriving or departing. Fishing-nets may be hired here (1 fr. per hr.). — Steamboat-excursions, see p. 11.

The **Harbour** itself includes the *Avant-Port*, the old *Bassins du Commerce* (Pl. E, D, 4), the *Naval Harbour*, the *Fishing Harbour* (Bassin des Pêcheurs or d'Echouage), and the *Bassin Léopold* or *Old Bassin de Chasse* (Pl. G, 3, 4), constructed in 1863. Farther on are the two new *Inner Harbours* (with nearly 1 M. of quays), connected with the Bruges Canal (see pp. 1, 21), and the *New Bassin de Chasse* (210 acres), which is alone more extensive than the old town. The object of the two Bassins de Chasse is to sweep away the sandbanks at the mouth of the harbour, the water being confined within them at high tide, and allowed to escape suddenly at low tide several times a week.

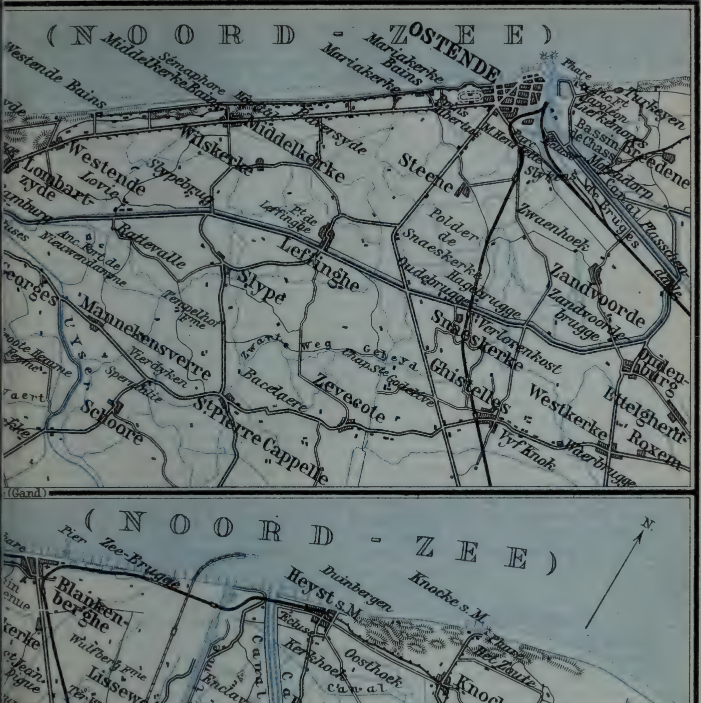
Beyond the entrance to the harbour (steam-ferry every $^1/_4$ hr.; 5 c.) and the old Bassin de Chasse, which we skirt for 10 min., rises the ***New Lighthouse** (*Nouveau Phare;* Pl. G, 3), erected in 1858, 190 ft. in height, which should be inspected by those who have never seen the interior of such a structure. The lantern (fee 50 c.) contains a series of prisms, resembling beehives in shape, and reflectors of copper plated with platina, by which arrangement the light is said to be intensified a thousandfold, and to be visible at a distance of 45 M. The top commands an extensive view in fine weather. Nieuport, Furnes, and even Dunkirk are seen towards the S.W., Blankenberghe to the N.E., and the towers of Bruges to the E.

The **Oyster Parks** (*Huîtrières;* Pl. F, 5 are extensive reservoirs on the SW. side of the Avant Port, where vast quantities of these favourite bivalves are stored throughout the greater part of the year. They are imported from the English coast, and kept here in prime condition by daily supplies of clarified sea-water. Their price varies from 5 to 8 fr. per hundred, and upwards. In the height of summer they are out of season. *Lobsters*, brought chiefly from France, England, and Norway, are kept in separate rezeptacles in the huîtrières, and fetch from 2 to 6 fr. each.

Fish is generally plentiful, especially in summer, when transport is difficult. A large turbot may often be bought for 10-15 fr.; soles, cod, haddocks, mackerel, and skate are of course less expensive. Crabs, shrimps, and mussels are also abundant. All these different kinds of

MER DU NORD
Dunkerque
Corps de Garde
La Panne-Mer
Sémaphore
Corps de Garde
Oost-Duinkerke
Corps de Garde
Nieuport-Bains
Broeders Duynen
Signal Maritime
Bray-Dunes
Duynhoekje
La Panne
Chapelle Ste Idesbalde
Hooge Duynen
NIEUPORT
(Nieuwpoort)
Canal de Dunkerque
Zwartenol
Adinkerke
Oosthoek
Coxyde
Oost-Duinkerke
Voorduynen
Ghyvelde
Zuydmoerhoek
Wulpen
Allaertshoek Fme
Grandes Moëres
Moeres
Dry Hoeven Fme
Oost-Kapelleken
Boitshoucke
Ramscappelle
Groot Noordhof Fme
FURNES
(Veurne)
Meerland Fme
Bulscamp
Steenkerke
Beverdyk
Les 5 Maisons
S. Heerwillems Cappelle
Canal de la
Houthem
Kromme Gracht
Eggewaerts Cappelle
Avecappelle
Pervyse
Trois Rois
Zwaentje
Ypres
Dixmude (Gand)
MER DU NORD
OSTENDE
Mariakerke Bains
Phare
Station de Sauvetage
Orphelinat
Wenduyne
Prins Albertus
Anc. Ft Napoléon
Bassin de Chasse
Jacobynessen Fme
Le Coq s. M.
(Den Haen)
Zand
Steene
Breedene
Clemskerke
Vlisseghem
Nieuwmunster
Gr. Hoofstede Fme
Molendorp
Polder de Snaeskerke
Zwaenhoek
Noord Halde of Stuys Vaert
Vyfweghe
Lepelhem
Strooienhaan
Oudebrugge
Hagebrugge
Zandvoorde
Zandvoorde brugge
Noordhoek
Plasschendaele
Stalhille
Houttave
Snaeskerke
Verlorenkost
Oudenburg
Stalhillebrugge
Ghistelles
Westkerke
Ettelghem
Roxem
Château
Nieuweghe
Canal de Bruges
Waerbrugge
Bekeghem
Jabbeke
Elfhoek
Vyf Knok
Letenburg
Varssenaere
Moerdyk
Bourgoniehoek
Watervalle
Zerkeghem
Oudekeuken
Speyen
Thourout
Tramway
0 1 2 3 4 5 6 7 8 Kilom

Geogr. Anst. v. Wagner & Debes, Leipzig.


(NOORD - ZEE)
Ostende
Mariakerke Bains
Mariakerke
Middelkerke Bains
Sémaphore
Westende Bains
Middelkerke
Raversyde
Wilskerke
Westende
Lombartzyde
Slype
Leffinghe
Pt de Leffinghe
Steene
Polder de Snaeskerke
Oudebrugge
Hagebrugge
Snaeskerke
Verlorenkost
Zwaenhoek
Zandvoorde
Zandvoorde brugge
Oudenburg
Ettelghem
Roxem
Westkerke
Waerbrugge
Vyf Knok
Ghistelles
Zevecote
St. Pierre Cappelle
Schoore
Mannekensverre
Rattevalle
Anc. Fort de Nieuwendamme
Pempelhof Fme
Vierdyken
Spermalie
Bacelaere
Zwarte Weg
Chap. Ste Godelieve
Yser
Phare
Bassin de Chasse
Mariendorp
Canal de Bruges
Plasschendaele
Breedene
Slykens
Turkeyen
(Gand)
(NOORD - ZEE)
N.
Pier
Zee-Brugge
Blankenberghe
Heyst s. M.
Duinbergen
Knocke s. M.
Het Zoute
Knocke
Oosthoek
Kerkhoek
Ecluse
Canal d'Isabelle
Retranchement
Hazegras
Ramscappelle
Canal de Dérivation de la Lys
Canal Léopold
Lisseweghe
Enclave de Lisseweghe
Wulfberg Fme
Ter Waele
Gr. Ter Doest Fme (Anc. Abbaye)
Stabelvoorde
Gr. Pronkenburg Fme
Bur. de Douane
Westcappelle
St. Anna ter Muiden
Pt de Selzaete
Eyenbroek
Dudzeele
Houcke
De Nachtegael
Oostkerke
Peereboom
Canal de Bruges
Sluis (L'Ecluse)
Draaibrug
Krabbeschans
Kruisschans
Vlienderhaege
Lapscheure
Flatheule
Beekboom
Damme
Klinkewal
Coolkerke
Canal de Damme
Ter Berghe Chau
Ter Panne
Uitkerke
Breskens
Maldegem

1:200.000 — 0 1 2 3 4 5 Engl. Miles

fish are sold by public auction at the *Minque* or *Vischmyn* (Pl. E, F, 4), a circular building near the Bassin des Pêcheurs, between 7 and 9 a.m., on the return of the fishing-boats. A municipal official, as salesman, fixes a high price in sous for each lot, and then gradually descends, until a bidder calls out '*myn*' and thus becomes the purchaser. The great advantage of this 'Dutch auction' is that a single bid settles the matter, and much confusion is thus prevented.

Walks. To *Oudenburg*, see p. 1; to ($1^1/_2$ M.) *Slykens* (see below); by the beach to (6 M.) *Le Coq (Den Haan)* and (9 M.) *Wenduyne* (see below). In summer a mail-coach runs from the Kursaal, starting at 3 p.m., to Oudenburg and Ghistelles (3 fr.). — **Cycle Tours.** By the Avenue de la Reine to the *Parc Marie-Henriette* (p. 13); viâ Ghistelles (p. 40) and Westkerke to *Oudenburg*, and back viâ Slykens (17 M.); to *Bruges* ($17^1/_2$ M.) viâ Slykens, Plasschendaele, Oudenburg, and Jabbeke (p. 1); to (11 M.) *Nieuport (Furnes, Dunkirk)* viâ Mariakerke, Middelkerke (p. 16), and Westende. Cycles are not allowed on the Digue after 9 a.m.

From Ostend to Blankenberghe, 13 M., steam-tramway in 1 hr. 8 min. (fares 1 fr. 50, 1 fr. 5 c.). In summer the cars start from the Kursaal, calling at the Town Station; in winter from the Town Station. — The line runs viâ ($1^3/_4$ M.) *Slykens* on the Bruges Canal, (3 M.) *Breedene*, (5 M.) *Clemskerke*, and (7 M.) *Golf-Club*, the station for the Ostend Golf Club. — $7^1/_2$ M. **Den Haan**, Fr. *Le Coq-sur-Mer* (*Grand Hôtel*, R. from 5, B. $1^1/_4$, déj. 3, D. 4, pens. from 10 fr.; *Hôt. des Familles*, R. from $2^1/_2$, B. 1, D. $2^1/_2$, pens. from 8 fr.; *Hôt. du Coq*, at the station, small; *Restaurant Casino*, S. $1^1/_2$ fr.), a small bathing-resort (sea-bath and costume $^3/_4$ fr.), frequently visited from Blankenberghe. The afforestation of the dunes, here about $^1/_2$ M. wide and unpaved, was begun in 1835 and recommenced in 1888. — The tramway goes on among low dunes to ($10^1/_2$ M.) **Wenduyne-sur-Mer** (**Grand Hôtel Pauwels; Hôt. des Familles; Pavillon des Dunes; Beau-Séjour; Hôt. des Etrangers; Willems; Central; Hôt. du Commerce*), another bathing-resort (sea-bath $^3/_4$ fr.). The hospital for delicate children (200 beds) is open all the year round. — We now skirt the narrow line of dunes, passing the harbour (station), and reach (13 M.) the railway-station *Blankenberghe* (p. 17).

Mariakerke, Middelkerke, Westende, and Nieuport.

Electric Tramway from Ostend to *Mariakerke* (20 min.; 25 c.), *Middelkerke* (40 min.; 45 c.), and *Westende* (50 min.; 65 c.), every $^1/_4$ hr. in summer (luggage, 50 c. per 5 M.). The cars start at the Station Maritime and call at the Quai de l'Empereur, Town Station, Place du Théâtre, near the Kursaal, Avenue de la Reine, and Hippodrome Wellington. The terminus is near the Westend' Hotel.

Steam Tramway from Ostend (Town Station, with intermediate stations at the Rue de la Chapelle and Avenue de la Reine) viâ *Mariakerke* (bathing-place $1^3/_4$ M., village $2^1/_4$ M.), *Middelkerke* ($5^1/_2$ M.), *Westende* (8 M.; two stations), and *Lombartzyde* ($9^1/_2$ M.) to ($10^1/_2$ M.) *Nieuport* (town; p. 45). Thence the line goes on to ($12^1/_2$ M.) *Groenendyk*, ($14^1/_2$ M.) *Oost-Duinkerke*, ($15^1/_2$ M.) *Coxyde*, and ($18^1/_2$ M.) *Furnes* (p. 45; two stations). In summer most of the trains run first from Nieuport to (2 M.) *Nieuport-Bains* and then on to Groenendyk.

Steam Tramway from Furnes, starting at the rail. station and calling at the Rue de la Panne, to ($4^1/_2$ M.) *La Panne* (terminus $^1/_2$ M. from the beach). — Tramway from Adinkerke (p. 46) to *La Panne* (20 c.; to La Panne Mer 30 c.).

Along the coast to the S.W. of Ostend are several smaller sea-bathing resorts, both quieter and less expensive than Ostend, Blankenberghe (p. 17), or Heyst (p. 19).

Mariakerke (**Grand Hôtel des Bains*, with restaurant, R. 0, fr. déj. $2^1/_2$, D. 4, pens. 7-15, omn. 1 fr.; *Quitman*, pens. 10-15-13;

Hôt. du Kursaal, D. $2^1/_2$, S. $1^1/_2$, pens. 5-8 fr.; *Hôt. de la Plage; Bellevue; Pens. Villa Beauséjour; Pens. de Familles)*, incorporated in 1899 with Ostend, may be reached in $^1/_2$ hr. by the Digue (p. 13). The beach is excellent and the bathing-arrangements are good; bath, including coach and costume, 75 c.

The Digue ends at Mariakerke. Thence it is continued by a picturesque but partly unpaved road along the top of the dunes, with the electric tramway line and a narrow cycle-track. At the station of 'Musée' (fare 30 c.), about 20 min. beyond Mariakerke, is *Stracké's Musée d'Histoire Naturelle*, situated in a garden among the dunes to the left, and containing ethnographical and natural history collections (adm. free, 9-11 and 1.30-6).

To the left, just short of Middelkerke, is the *Hospice Roger de Grimberghe* for invalid children. — Close by is the watchman's hut at the starting point of the submarine cable to England.

Middelkerke (*Hôt. des Bains*, D. 3-$3^1/_2$ fr.; *Hôt. de la Plage* R. from $2^1/_2$, B. 1, D. $2^1/_2$, pens. from 6 fr.; *Hôt. de la Digue*, D. $2^1/_2$ fr.; *Pensions Villa du Phare, Villa Jeanne, Villa Victoria*, etc.) lies on the top of the dunes, $5^1/_2$ M. to the S.W. of Ostend. On the Digue, $^1/_2$ M. in length, are the *Kurhaus*, a number of villas, and most of the hotels. Sea-bath, with dress, $^3/_4$ fr.

Westende-Bains (*Westend' Hotel*, R. 1-7, B. 1-$1^1/_2$, D. 3-$3^1/_2$, S. $2^1/_2$-$2^3/_4$, board from 6, omn. $^1/_2$ fr.; *In de Lekkerbek*, small, pens. from $4^1/_2$ fr.; *Café La Terrasse)*, 7 M. to the S.W. of Ostend, is another sea-bathing resort, opened in 1895 (bathing free; cabin 50 c.; tent 15-30 fr. per month). View as far as La Panne (p. 17) from the top of the dunes here.

The village of Westende (tramway-station) lies a little inland. About $^1/_2$ M. beyond it is the village of *Lombartzyde* (tramway-station), at one time a seaport, with a celebrated figure of the Madonna, held in high veneration by Flemish fishermen from time immemorial. In 1600 the 'Battle of the Dunes' of Nieuport (p. 45) took place between the villages.

A pleasant walk may be taken from Westende-Bains along the beach o ($2^1/_2$ M.) *Nieuport-Bains*, crossing the Yser by boat (5 c.).

Nieuport-Bains, Flem. *Nieuwpoort*, $9^1/_2$ M. to the S.W. of Ostend and 2 M. to the N.W. of the town of Nieuport (p. 45), the terminus of the railway from Dixmuiden (R. 5), is one of the most prettily situated and most fashionable of the smaller Belgian sea-bathing resorts. The dunes, which are here very wide and rise to a height of 100 ft., have recently been afforested, and trees have also been planted on the digue. On the latter are situated the *Grand Hôtel des Bains* and *Grand Hôtel de la Plage* (first-class, R. from 4, B. $1^1/_2$, D. 4, S. $3^1/_2$, pens. 10-17 fr.), the *Kurhaus* (with theatre), and a number of tasteful villas. In a parallel street behind are the *Hôtel Prévost* (R. $3^1/_2$-$6^1/_2$, B. 1, déj. $2^1/_2$, D. 3, pens. 8-10 fr.), the *Hôtel Central* (unpretending), and, at the S.W. end of the village, the *Roman Catholic Church*. At the station, 2 min. inland, are the *Hôtels de la Mer* and *Cosmopolite* (unpretending) and the *Pens. de Familles*. — The *Estacade* (p. 14), protecting the mouth of the canalized *Yser* (good fishing), a few min. to the N.E., forms an admirable promenade, with benches, a small café, and fine views of Ostend and Dunkirk. On the other side of the river and the rescue-house is a *Lighthouse.* The sea recedes a long way at low tide, exposing a vast tract of sand. Sea-bath 1 fr.; tent 1 fr. per day, 6 fr. per week, 18 fr. per month.

A pretty walk along the beach to the S.W. may be taken to (2½ M.) the bathing-resort of **Oost-Duinkerke** (*Grand Hôtel des Dunes*, R. from 2½, B. 1, déj. 1¾, D. 2½, pens. 4-10, omn. ½ fr.; *Grand Hôtel; Saumon*, pens. 4 fr.). The village (steam-tramway station) lies 1 M. to the S.E., behind the dunes. The steam-tramway, which runs hence inland to Furnes (p. 45), next passes (2 M. farther on) **Coxyde** (*Hôt. Coxyde*, plain), the inhabitants of which go fishing on horseback. Near Coxyde once stood the Cistercian abbey of *Les Dunes* or *Van den Duinen*, founded in 1109 and destroyed in 1566. The *Hoogen Blikker* (105 ft.; view), the highest point of the Belgian dunes, which here also attain their greatest width (1¼ M.), is visited from Coxyde.

The older bathing-resort, **La Panne** (*Hôtels Maritime, Terlinck, de France, de la Digue*, all unpretending; *Pens. Villa des Ancres*, 6-10 fr.), lies among the dunes close to the French border, 4½ M. to the S.W. of Oost-Duinkerke, 3½ M. to the W. of Furnes, and 2 M. to the N.W. of Adinkerke (p. 46). The beach is very flat (bathing free; cabin 60c., chair 10c.). The submarine cable to Dover begins here. — The idyllic little village of La Panne, lying behind the Dunes, ½ M. from the sea, also contains some modest hotels.

3. Blankenberghe and Heyst.

Blankenberghe. — The **Railway Station** for trains to Bruges (Ghent Brussels) and Heyst (p. 1) is situated at the S.E. end of the town, about ½ M. from the Digue. — The steam-tramway to Ostend (p. 15) starts at the railway-station and has a halting-place at the harbour.

Hotels (comp. p. xii; dinner generally at 1 p.m., supper at 7 p.m.). *On the Digue*, often overcrowded in the height of the season. To the N.E. of the Steps: *Grand Hôtel des Bains et des Familles, with fashionable restaurant and garden, 500 rooms from 5, B. 1½, D. 3½, S. 3, pens. from 11, omn. 1 fr.; Gr. Hôt. Continental, also of the first class, with 175 rooms from 4, B. 1¼, déj. 3, D. 3½, pens. from 9, omn. ¾ fr.; *Grand Hôtel, with lift, R. from 3, D. 3, pens. from 7, omn. ½ fr.; *Hôt. Stein, R. 2½-4, B. 1¼, D. 3-5, pens. 7-15 fr., frequented by Germans; Succursale du Lion d'Or (see below), with garden, pens. from 7 fr.; Hôtel du Rhin, R. 2½-6, B. 1½, D. 3-4, pens. 7-14 fr., with café-restaurant; Mayer, Jewish; Pens. Laforce. — To the S.W. of the Steps: *Grand Hôtel du Kursaal, with lift, B. 1½, déj. 2½, D. 4, pens. from 10 fr.; Grand Hôtel de l'Océan, with lift, pens. from 8 fr.; Grand Hôtel Godderis, R. from 3, B. 1, D. 3, S. 2¼, pens. from 8 (Aug. 10) fr.; Grand Hôtel Pauwels D'Hondt, with restaurant; Pavillon Royal, annexe of the Hôt. de la Paix (see below), pens. 8½-15 fr.; Rocher de Cancale (see p. 18), pens. 10-12 fr.; Maison Emile Godderis, pens. from 8½ fr.; Gr. Hôt. Beau-Rivage, R. from 3, B. 1¼, D. 3, S. 2½, pens. from 7 fr.; Hôt. van de Putte, R. from 4, B. 1, D. 2½, S. 1¾, pens. 6-15 fr.; Hôt. de Venise, with annexe (*Hôt. de l'Univers*), pens. from 7 fr. At the entrance to the harbour, Hôtel du Phare, D. 2½, pens. from 6 fr.

In the Town. In the Rue de l'Eglise, near the Steps: Lion d'Or, R. from 3¾, B. 1, D. 2½, pens. from 8 fr., well spoken of; Hôt. de la Paix, D. 2½, S. 1¾, pens. 7-10 fr., well spoken of; Etoile d'Or, R. from 2, B. 1, D. 2½, pens. 6-8 fr.; Grand Hôtel D'Hondt, very fair, much resorted to by Belgians of the middle class, R. 2½-3, B. 1, D. 2½, pens. 7½-10 fr.; Hôt. d'Allemagne, pens. 6-9 fr.; Hôt. Central; Gr. Hôt. d'Orange; Hôt. Stanleyville, with wine-room; Hôt. de Londres; Hôt. de l'Europe, R. 2-4 fr., L. 30 c., B. ¾, D. 2½, pens. 5-9 fr.; Hôt. de Bavière; Filet de Boeuf, unpretending but very fair; Hôt. de Bruxelles; Hôt. du Chemin de Fer. Farther on, near the railway-station: Gr. Hôt. du Nord, with restaurant, R. from 2½, B. ¾, D. 2, S. 1½ fr.; Hôt. des Flandres, pens.

from 6 fr.; Hôtels des Voyageurs, du Louvre, du Comte de Flandre, which may all be described as restaurants with rooms to let. Beyond the rail. station: Hôt. Wilhelm Tell, with garden-restaurant. — In the side-streets of the Rue de l'Eglise: *Hôt. de Bruges, near the Steps, in the Rue des Pêcheurs, pens. 6-10 fr.; Tête d'Or, in the same street, unpretending but very fair, pens. 5-7 fr.; Bellevue (R. 3-5, B. 1-1¼, D. 2½, pens. from 7 fr.; restaurant), Hôt. Trogh, both in the Rue Haute; Moderne, Rue des Boulangers, near the Digue; Hôt. Van de Marlière, in the market-place; Hôtel Veuve van de Waeter-Notebaert, Rue du Moulin; Hôt. de l'Univers, Prinses Elisabeth Straat, Hôt. de Nys, Prins Albrecht Straat, both in open situations, near the Rom. Cath. church; Hôtel de Gand, Rue Longue; Hôt. de Russie, Pens. Villa Beausite, Rue de l'Ouest. — All the hotels except the *Gr. Hôt. D'Hondt* and *Hôt. des Flandres* are closed in winter. The drinking-water here, as at Ostend (p. 10), is not very good.

Private Apartments (comp. p. 9) are numerous both on the Digue and in the town. Rooms facing the sea cost 4-15 fr. per day.

Restaurants. At the *Hotels;* also, **Rocher de Cancale*, on the Digue (No. 111), French cuisine, D. 3, S. 2 fr. — Wine. *L. Lefèbvre's*, Rue de l'Eglise 18 (oysters, lobsters, etc.); at the *Hôtel Stanleyville* (p. 17); *Zur Mosel*, Digue No. 93; *Continental Bodega*, Digue 104; and at the *Huîtrière* (p. 14), near the Bassin de Retenue.

Cafés & Confectioners (also wine and beer): *Wehrli*, *Café Vénitien*, *Pauwels-Terisse* ('Le Petit Rouge'), *Maison Troffaes*, *Delarue*, all on the Digue.

Casino, with buffet (no eatables), reading and conversation rooms, etc.; concerts twice daily, dancing every evening; admission, 1 person, 1 day 3 fr., a week 12, a fortnight 22, 3 weeks 28, a month 32, six weeks 42, season 52 fr.; 2 persons, 6, 24, 39, 46, 52, 62, 72 fr. — On the **Pier** (p. 19) is a *Variety Theatre* (two performances daily), adm. till 2 p.m. 20 c., for the whole day 50 c., reserved seat ½ 1 fr. extra.

Theatre, Rue de l'Eglise 33, for operettas and farces; performances (in French) from July 15th to Sept. 15th (2 & 2½ fr.).

Post Office behind the Casino; open 7-8, Sun. and holidays 9-1. — *Telegraph & Telephone Office* at the railway-station.

Physicians. *Dr. Dumon*, Rue de Eglise 40; *Dr. Butaye*, *Dr. Cosyn*, Rue des Moulins 22 & 27; *Dr. van Damme*, Rue Haute 8.

Booksellers, *Dietrich & Co.*, Rue des Pêcheurs 68. — Newspapers. *La Vigie de la Côte* (Sun. & Thurs., 20 c.), with a visitors' list for all Belgian bathing-places, except Ostend; *L'Echo des Plages* (Wed. & Sat., 20 c.).

Bathing Machines 1 fr.; 30 c. to the attendant (baigneur). — *Tents* on the beach, 1¼ fr. per day. — *Warm Baths* at the Grand Hôtel des Bains and the Succursale du Lion d'Or (p. 17).

Boats. For a row of 1-2 hrs. the charge is 5 fr. or less; for a party 1 fr. each. — **Steamboats,** comp. p. 11. — **Donkeys** for rides on the beach: per hour 1 fr.; to *Heyst* (p. 19) 2-3 fr.

English Church Services are held during the season (Aug. & Sept.) at the Town Hall; chaplain, *Rev. J. A. Hull* of Bruges (p. 21).

Blankenberghe, 10 M. to the N.E. of Ostend and 7½ M. to the N. of Bruges, is a small fishing-town with 5000 inhab., whose former unpretending one-storied houses have largely been superseded by handsome new buildings. As a sea-bathing resort, Blankenberghe has become a rival of Ostend, being visited by 35,000 persons annually, half of whom are Germans. The charges at the older hotels on the Digue and at the hotels in the town are considerably below Ostend rates, and the life generally is freer and less conventional.

The chief thoroughfare in the town is the *Rue de l'Eglise (Kerkstraat)*, leading from the railway-station to the Digue, to which a steep flight of steps ascends. In a side-street to the right is the new Roman Catholic church of *St. Roch.* The *Market*, to the left of the main street, is much frequented by visitors, and sales of lace and tobacco are held here on Tues. & Frid. forenoons.

The *Digue*, resembling that at Ostend, runs along the top of the dunes, affording an attractive promenade 22 yds. wide and upwards of 1 M. in length, and provided with electric light (chair 10 c.). The beach, which is excellent, is largely occupied by bathing-machines. Near the above-mentioned flight of steps is the *Casino* (adm., see p. 18), built in 1886. A modest monument in front of the Hôt. du Kursaal commemorates two Belgians who fell in the Congo Free State. At the N.E. end of the Digue is the *Pier* or *Jetée* (330 yds. long; see p. 18), at the end of which is a pavilion, including a variety-theatre. At the other end of the Digue rises the *Lighthouse*, at the entrance of a small *Harbour*, protected from silting by an 'estacade', which extends into the sea for about 330 yds. The nearer side of this 'estacade', whence the pleasure-steamers start, is a favourite promenade until a late hour in the evening. Ferry across the harbour 10 c.; net-fishing 1 fr. per hour.

A pleasant walk may be taken along the beach to (2 M.) *Wenduyne* and (5 M.) *Den Haan* (p. 15). — Excursion to *Lisseweghe*, see p. 1. — *Zeebrugge* (p. 1) is reached by a walk of 1 hr. along the beach.

Heyst. — The **Railway Station** lies in the centre of the village, about 100 yds. from the Digue. The station of the steam-tramway to Knocke and Bruges (pp. 20, 21) is a little to the N.E. of the railway station.

Hotels (comp. p. xii; dinner generally at 1 p.m., supper at 7 p.m.; pens. even for a short stay). *On the Digue:* *Grand Hôtel du Kursaal, near the station, with lift, R. 4-6, B. 1$^1/_4$, D. 3$^1/_2$, S. 2, pens. 8-12 fr.; *Grand Hôtel de la Plage, with lift, frequented by the Roman Catholic clergy, R. 3-10, B. 1, D. 3, pens. 6-15 fr.; Grand Hôtel du Phare, R. 3$^1/_2$-5, B. 1$^1/_4$, D. 3, pens. 6-12 fr.; *Grand Hôtel Royal, with lift, R. from 3, B. 1, D. 2$^1/_2$, pens. 6-10 fr.; *Grand Hôtel des Bains, R. from 4, B. 1$^1/_4$, D. 3, pens. 5-9 fr.; Hôt. de Bruges et des Flandres, pens. from 5 fr.; Lion d'Or, B. 1, D. 2$^1/_2$, pens. 5-10 fr.; Pension Suisse. — *Behind the Digue:* Splendid Hotel, Boul. Léopold, pens. 6-9 fr., Hôtels du Rivage (pens. 5$^1/_2$-6 fr.), Couronne, de la Paix, de la Marine, du Littoral (pens. 4-5 fr.), all near the railway-station. *In the Village* (all unpretending): Hôt. de Naples, Beau-Séjour, Hôtel Léopold Deux, pens. 4-6 fr., all in the Boul. Nic. Mengé, near the railway; Troffaes (pens. 6 fr.), Pauwels (well spoken of), St. Antoine, all near the church.

Confectioners at the *Maison des Familles*, *Hôt. de la Plage*, *Hôt. de Bruges*, and *Pâtisserie Lecomte.* — Wine at the *Moselhäuschen*, on the Digue.

Bath 80 c. — Warm Baths in the Hôt. du Kursaal.

Heyst, called *Heyst-sur-Mer* to distinguish it from Heyst-op-den-Berg (p. 203), is a fishing-village with 3700 inhab., and also a sea-bathing resort attracting upwards of 12,000 visitors annually. The chief hotels and numerous villas flank the Digue, which is 1 M. long, 22 yds. broad, and lighted with electricity (chair 5 c.).

About $^1/_2$ M. to the S.W. of Heyst, on the way to Zeebrugge (p. 1), are the mouths of two *Canals*, constructed in 1857-63, which drain an extensive plain and are closed by huge lock-gates.

The dune scenery between Heyst and Knocke (p. 20) is the finest in N. Belgium. About 1 M. from Heyst, and nearly halfway to Knocke, lies **Duinbergen** *(Hôtel Pauwels)*, a new and rising seaside-resort, with a short Digue and numerous villas. On the dunes, which afford a fine view, stands a small café-restaurant *(Laiterie)*. A paved road leads hence to the station of the steam-tramway to Bruges.

Knocke-sur-Mer. — **Hotels.** *On the Dunes:* Grand Hôtel du Kursaal, pens. 6-8 fr., very fair; Grand Hôtel et Hôtel des Bains; Hôt. de la Plage; Hôt. Beau Séjour, pens. $4^1/_2$-7 fr. *In the Avenue Lippens:* Pens. des Familles; Hôt. des Dunes; Hôt. des Familles; Hôt. Meysman; Hôt. du Lion d'Or; Hôt. Prince Baudouin; Hôt. de Bruxelles. *In the Village:* Grand Hôt. de la Couronne, pens. 5-8 fr., very fair; Hôt. de Bruges; Hôt. du Cygne; Hôt. Communal; Maison Cosyn. — *English Church Services* are held during the season; a small church is to be built.

Knocke-sur-Mer, $2^1/_2$ M. to the E. of Heyst (steam-tramway, see p. 21), the northernmost bathing resort in Flanders, now attracts many hundreds of visitors annually, of whom a large proportion are English (bath 70 c.). From the dunes a view of the island of Walcheren and the harbour of Flushing may be obtained in clear weather. Good golf-links. — The *Avenue Lippens* (tramway), which leads to the ($1^1/_4$ M.) village, is lined with villas and pensions (see above). To the left is a bronze bust commemorating the animal-painter *Alf. Verwée* (p. 93). — The steam-tramway goes on viâ ($4^1/_2$ M.) *Westcappelle* (branch-line to Sluis, see below) and ($8^1/_2$ M.) *Dudzeele* (p. 1) to (14 M.) Bruges (see below).

From Westcappelle (see above) a steam-tramway, crossing the Dutch frontier, runs viâ *Sint Anna ter Muiden*, a village of Dutch character, to (6 M.) **Sluis**, French *l'Ecluse (Hôt. de Korenbeurs*, R. & B. $1^3/_4$, pens. 4 fl., well spoken of; *Hof van Brussel*, pens. 4-$4^1/_2$ fl.), a small and ancient seaport, with a Hôtel de Ville and a belfry of 1396. Sluis, like Damme, was formerly situated on the Zwyn (p. 40), but is now connected with the sea by a canal only. To Bruges viâ Damme, see p. 40. Steam-tramway from Sluis to *Maldeghem* (p. 73) and *Breskens* (p. 287).

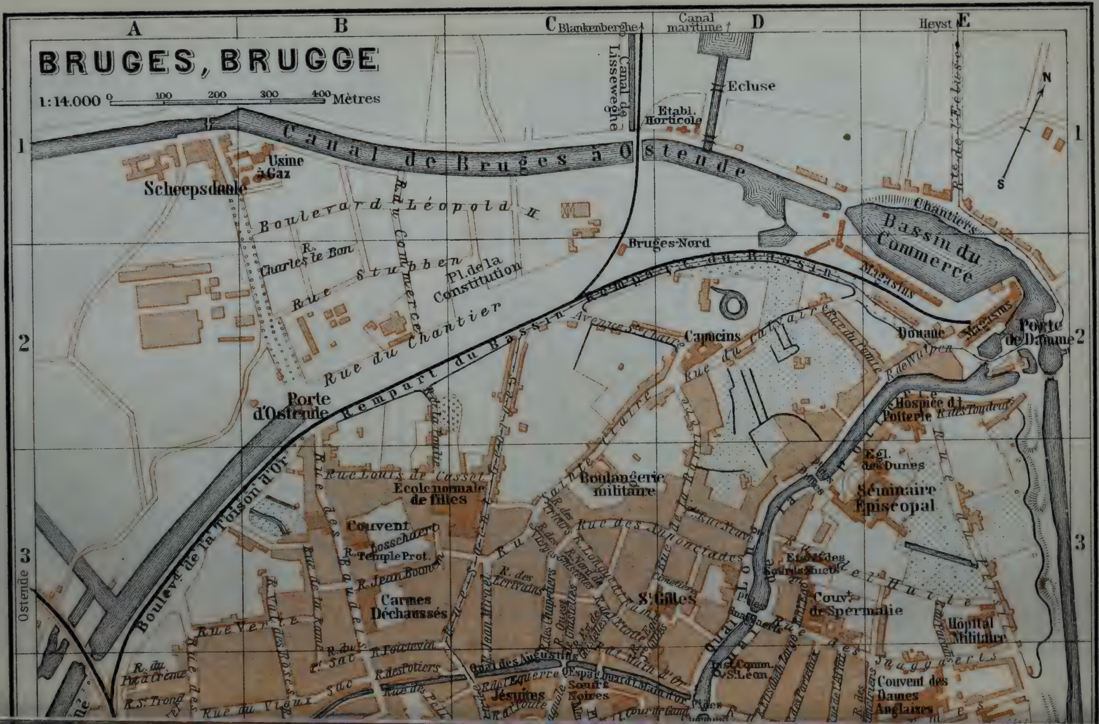
Kadzand, a Dutch village frequented for sea-bathing, lies near the Zwyn, to the N. of Sluis ($1^1/_2$ hr. by carriage), and may be reached from Knocke on foot along the coast in 2 hrs. In the village are two small inns; and on the dunes, $1^1/_2$ M. distant, is the Badhuis Kadzand.

4. Bruges.

Arrival. 1. *Station Centrale* (Pl. A, 5), used by all trains, a handsome Gothic edifice, built in 1879-86. — 2. *Station du Nord* (Pl. C, 2; p. 1), the first stopping-place of the trains to Blankenberghe-Heyst and of steam-tramway No. 1 (see p. 21).

Hotels (not altogether up-to-date). In the town: Hôtel de Flandre (Pl. a; B, 5), Rue Nord du Sablon 38, R. 4-5, B. $1^1/_2$, déj. $3^1/_2$, D. (at 1 and 6.30 p.m.) 4, pens. from 10 fr.; Grand Hôtel et Hôtel du Commerce (Pl. b; B, 4), Rue St. Jacques 39, R. from $3^1/_2$, B. $1^1/_2$, déj. 3, D. (at 1 and 6 p.m.) $3^1/_2$-4, pens. 9-11, omn. $^3/_4$ fr., good French wine. — Grand Hôtel du Sablon (Pl. n; B, 5), Rue Nord du Sablon 21, R. 3-4, B. $1^1/_4$, déj. $2^1/_2$, D. 3, pens. 8-10 fr.; Panier d'Or (Pl. h; B, 4), on the N. side of the Grand' Place, frequented by English travellers, R. from $2^1/_2$, B. 1, D. 3, S. $1^1/_2$, pens. $7^1/_2$ fr., with café-restaurant, well spoken of; St. Amand (Pl. g; B, 5), Rue St. Amand, unpretending; Pens. Séraphin, Rue de la Monnaie 22, pens. 6 fr. — Near the station: Hôtel de Londres (Pl. d, A 5; English landlady), R. 3-4, B. $1^1/_4$, D. $2^1/_2$ fr., very fair, with café-restaurant; Windsor (Pl. c; A, 5), R. from $2^1/_2$, B. 1, déj. 2, D. 3, pens. 8 fr.; Singe d'Or (Pl. e; A, 5), Comte de Flandre (Pl. i; A, 5), both with cafés-restaurants; Monbijou, B. $^3/_4$, D. 2 fr.; Victoria, with restaurant. — *Pension Le Marchand*, Rue de la Cour de Gand 25 (pens. 5-6 fr.). — Visitors should be on their guard against the drinking-water and the home-made mineral-waters of Bruges.

Cafés-Restaurants. In the hotels; also, **Café Français*, Grand' Place 25 (N. side); *Café Foy*, Grand' Place, at the corner of the Rue Philipp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Canal maritime
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Canal de Bruges à Ostende
Usine à Gaz
Scheepsdaele
Boulevard Léopold II
R. du Commerce
R. Charles le Bon
Rue Stubben
Pl. de la Constitution
Rue du Chantier
Bruges-Nord
Rempart du Bassin
Bassin du Commerce
Chantiers
Magasins
Douane
Porte de Damme
Capucins
Avenue St. Claire
Rue du Calvaire
Porte d'Ostende
Boulev. de la Toison d'Or
Ostende
Rue Louis de Cassel
Ecole normale de filles
Couvent
R. Bosschaert
Temple Prot.
R. Jean Boone
Carmes Déchaussés
Boulangerie militaire
Rue des Annonciades
St. Gilles
Hospice d. l. Potterie
Egl. des Dunes
Séminaire Episcopal
Couv. de Spermalie
Hôpital Militaire
Couvent des Dames Anglaises
Jésuites
Soeurs Noires
Quai des Augustins
Rue Verte
R. du Pot à Crème
R. St. Trond
Rue du Vieux Sac
R. des Potiers
R. de l'Equerre
Rue des Baudets
R. des Ecrivains
R. Jean Miraël
R. Nord des Gistelles
R. Ouest d. Gistelles
R. Longue d. l. Rame
Rue Neuve
Quai de la Potterie
Pl. d'Espagne
Quai d. l. Main d'Or
Egl. Comm. S. Léon
Rue du Comte
R. de Wulpen

1 Bibliothèque Publique . C 4
2 Chapelle du St Sang . . C 5
3 Cranenburg . . . . B 5
4 Hôtel de Ville . . . . C 5
5 Justice de Paix . . . C 5
6 Marché au Poisson . . C 5
7 Poste & Télégraphe . . C 5
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Gouvernt Provincial
Palais de Justice
Cathédrale (St Sauveur)
Palais Episcopal
Hôtel Gruuthuuse
Notre Dame
Hôpital St Jean
Musée d. Hospices Civ.
Béguinage
Sœurs de Charité
Rempart du Béguinage
Rempart Sainte Catherine
Porte de Gand
Rempart de la Porte de Gand
Rempart Boonem
Quai des Dominicains
Coupure
Hippodrome
Gendarmerie
Parc
Maison de Sûreté
Ste Madeleine
St Trond
Dépôt de Mendicité
Etabl. St Dominique (Aliénés)
Académie & Musée
Egl. des Rédemptoristines
Manufacte de Tabacs
Rue de l'Arsenal
Station Centrale
Pl. d. l. Station
Abattoir
Capucins
Collège St Louis
Cercle Cathol.
Caserne
Rempart des Casernes
Porte Ste Croix
Couvt des Sœurs Apostolines
Egl. de Jérusalem
Ste Anne
Athénée
Ste Walburge
Banque Nationale
Dames de St Cœur
Conservre de Musique
N. D. des Aveugles
Dyver
Chemin d'Assebrouck
Etabl. Horticulture Flandria

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Stock; *Café-Restaurant du Cercle Catholique* (Pl. B, 5), Rue des Pierres 38, D. $2^1/_2$ fr.; *Café du Syndicat*, Place du Théâtre (English Reading Room, see below); *Café Vlissinghe*, Rue des Blanchisseurs (Pl. D, 4), a resort of artists, with quaint fittings; *Trois Suisses*, Rue Philipp Stock 19.

Baths. *Bains St. Sauveur*, at the back of the cathedral (Pl. B, 5).

Post and Telegraph Office (Pl. 7; C, 5), corner of the Grand' Place and Rue Breidel. Telegraph office also at the Railway Station (Pl. A, 5).

Cabs. Drive within the town $1^1/_4$ fr. (in winter 1 fr.), outside the town acc. to a zonal tariff; per hour, either within or outside the town, 2 fr., each additional $^1/_4$ hr. 50 c. Each article of luggage carried outside 25 c.

Omnibuses from the *Station Centrale* (Pl. A, 5) viâ the Grand' Place (Pl. B, C, 5) to the *Bassin* (Porte de Damme; Pl. E, 2; fare 10 c.).

Steam Tramways. 1. To *Heyst*, viâ *Westcappelle* (branch to Sluis, p. 20) and *Knocke* (p. 20), starting from the Place de la Station (Pl. A, 5). — 2. To *Swevezeele* (p. 44) viâ *Steenbrugge* (p. 73). — 3. To *Knesselaere* viâ *Assebrouck*. — 4. To *Aardenburg* (p. 73), starting from the Porte Ste. Croix (Pl. E, 5).

Steamboat (starting from Fort Lapin, outside the former Damme Gate; Pl. E, 2) viâ *Damme* (p. 40) to *Sluis* (p. 20), 4-7 times daily in $1^1/_3$ hr., fare 1 fr. or 60 c., there and back 1 fr. 40 c. or 1 fr.

Band Concerts in summer in the Grand' Place (p. 32) on Sat., at 8.30 p.m., and in the Park (p. 31) on Sun., 12-1 p.m. — *Kermesse* or *Annual Fair* in the first week of May.

English Church *(Chapel of the Theresian Convent)*, Rue des Baudets (Pl. B, 3); Sun. services at 8.30, 11, and 6; chaplain, *Rev. J. A. Hull, B. A.*, Rue de l'Eglise St. Gilles 10.

English Reading Room (adm. 10 c.), adjoining the Syndicat du Commerce (at the 'Witte Saey Halle', p. 37).

Collections, etc.: *Chapelle du Saint-Sang* (p. 34), free on Frid. 6-11.30 and Sun. 8-9, at other times $^1/_2$ fr.

Gruuthuuse Mansion (p. 31), collection of lace, daily 9-6, $^1/_2$ fr.

Hospice de la Potierie (p. 39), week-days 2-5 (2-4 in winter), Sun. 10-12, $^1/_2$ fr.; parties by arrangement.

Hospital of St. John (p. 28), daily 9-6 (in winter 9-4), Sun. and holidays 3-5 (in winter 3-4), 1 fr. Tickets admitting to the Hospital of St. John, the Hospice de la Potterie, and the Hospices Civils may be obtained here for $1^1/_2$ fr.

Hôtel de Ville (p. 31), daily, till 6 p.m., $^1/_2$ fr.

Library (p. 38), Mon. to Frid., 10-1 and 4-7.

Musée Archéologique (p. 32), week-days 9-1 and 2-5 (Oct. to April, on Tues. and Frid. only, 10-12 and 2-4), 50 c., 2 pers. 80 c., 3 pers. 90 c., 4 pers. 1 fr., each addit. pers. 10 c.; free on Sun. and holidays 11-1 and 2-4; at other times apply to the custodian.

Musée Communal (p. 30), free on Sun. 11-1 and on Thurs. 3-5 (in winter 2-4); on other days, 9-12 & 1-6 (in winter 1-4), adm. 50 c., 2 pers. 80 c., 3 pers. 90 c., and so on.

Musée de Peinture Moderne (Picture Gallery; p. 39), on the same terms as the Musée Communal.

Musée des Hospices Civils (p. 33), daily 9-1 and 2-5 (in winter 2-4), $^1/_2$ fr.

Principal Attractions (one day). In the morning: Cathedral (p. 23), *Notre Dame (p. 26), *Hospital of St. John (p. 28); Musée Communal (p. 30); Eglise de Jérusalem (p. 39). In the afternoon: Grand' Place (p. 32) and *Place du Bourg (p. 14). The churches are generally closed from 12 to 2.

Bruges (30 ft.), Flem. *Brugge*, the capital of W. Flanders and the see of a bishop since 1559 (comp. p. xxi), lies on the little river *Reie* or *Roya*, $7^1/_2$ M. to the S. of its new harbour of *Zeebrugge* (p. 1) by the *Canal Maritime*, originally planned in 1545. Small ships can also reach it by the *Ostend Canal*, which was constructed in 1284 and has branches to Blankenberghe, Ypres, Nieuport, and Furnes. Two other canals connect Bruges with *Ghent* and *Sluis*.

Of all the cities of Belgium, Bruges, with its picturesque streets and low gabled houses, has best preserved its mediæval characteristics (p. xlv) in spite of many tasteless new buildings of the 19th century. After its enlargement in 1297 the town was about $4^1/_2$ M. in circumference, but the wall then constructed was razed about the middle of the 19th cent., leaving nothing standing except the four gates. The old ramparts were converted into promenades, but those on the N. side of the town had to yield in 1899 to the needs of traffic. The chief signs of its revived industrial spirit are the large market-gardens, a ceramic factory, and the making of lace. The population, which was at one time 200,000, is now about 54,000, including a large colony of English and other foreigners.

Bruges (which in Flemish means *bridges*, a name due to the numerous bridges crossing the canals) is mentioned as *Municipium Brugense* as early as the 7th century. Margrave Baldwin I. of the Iron Arm (d. ca. 879), founder of the powerful line of Counts of Flanders, built a castle here in 865, and Robert of Friesland (d. 1093) chose the thriving trading town as his residence. After the assassination of Charles the Good (1127) the burghers, assembling in the Marché du Vendredi, elected Count Theodoric of Alsace to be Count of Flanders, and returned the following spirited answer to the deputies of the king of France (Louis VI.), who had sent to object to their choice: 'Go, tell your master that he is perjured; that his creature William of Normandy (usurper of the sovereignty of Flanders) has rendered himself unworthy of the crown by his infamous extortions; that we have elected a new sovereign, and that it becomes not the King of France to oppose us. That it is our privilege alone, as burghers and nobles of Flanders, to choose our own master.'

In the 13th and following cent. Bruges, then closely connected with the North Sea by means of the *Zwyn* (p. 40), ranked with Ypres and Venice as one of the great commercial centres of Europe. Factories, or privileged trading companies, from seventeen different kingdoms, had settled in Bruges; twenty foreign consuls resided within its walls; and inhabitants of remote districts, of which the very names were almost unknown, visited the renowned city every year. As the head of the 'Flemish Hansa in London' it practically monopolized the trade with England, especially the wool-trade which was of so great importance for the Belgian cloth-factories, and at the same time it was a 'staple place' for the cities of the German Hanseatic League. Lombards and Venetians conveyed hither the products of India and Italy, and returned home with the manufactures of Germany and the Baltic Sea. In 1302, when Johanna of Navarre, with her husband Philippe le Bel of France, visited Bruges and beheld the sumptuous costumes of the inhabitants, she is said to have exclaimed: 'I imagined myself alone to be queen, but I see hundreds of persons here whose attire vies with my own.' Bruges attained the culminating point of its prosperity during the first half of the 15th cent., when the Dukes of Burgundy held their court here. During this period a brilliant colony of artists was retained at Bruges in busy employment, and their works still shed a lustre on the name of the city. The gradual silting up of the harbours on the adjacent coast and the rise of Antwerp and of the S. German commercial towns, however, began to undermine the prosperity of the town towards the close of the 15th cent., and its fall was accelerated by contests with Maximilian (p. 33) and dissensions with the Hanseatic League. In 1505 the Fuggers, the merchant-princes of Augsburg, removed their office from Bruges to Antwerp, and they were soon followed by the Hanseatic 'factories'. Finally, the religious commotions of the latter half of the 16th cent. completed the commercial ruin of Bruges. Comp. *E. Gilliat Smith's* 'The Story of Bruges', in the Mediæval Town Series (London, 1901).

a. South-West Quarter of the City.

From the Railway Station (Pl. A, 5; p. 19), which occupies the site of the old Marché du Vendredi, two streets lead into the town: to the left, the *Rue Nord du Sablon*, or *Noord Zavel-Straat*, and to the right, the *Rue Sud du Sablon*, or *Zuid Zavel-Straat*. The first of these is continued by the *Rue St. Amand* (Pl. B, 5); the second by the *Rue des Pierres* or *Steenstraat* (Pl. B, 5). The last-named street, which contains many picturesque gabled houses (lately restored) of the 16-17th cent., skirts the Place Stevin (right), containing a bronze statue (by Eug. Simonis; 1846) of *Simon Stevin* (1548-1620), inventor of the decimal system.

In the Cimetière St. Sauveur, at the end of the Rue Sud du Sablon, to the right, is the church of —

Sint Salvator (*St. Sauveur*; Pl. B, 5), which has ranked as a cathedral since 1834 (comp. p. 36). The church, of very ancient foundation, was rebuilt in the early-Gothic style after a fire, between 1183 and 1223; the nave and transept were largely renewed after another fire in 1358; while the five chapels of the choir date from 1482-1527, and the vaulting of the ambulatory from 1527-30. Externally it is a cumbrous building, disfigured by later additions, and surmounted by a castle-like W. tower, the Romanesque lower part of which was built in 1116-27 and continued in 1358, while the upper part was completed in 1846 and provided with a spire in 1871.

The *Interior is remarkable for its fine proportions, the effect of which is enhanced by the tasteful polychrome decoration by *Jean Bethune* (1874-75). It measures 330 ft. in length, 123 ft. in breadth, and across the transept 174 ft., and is 90 ft. high. The position of the numerous treasures of art in the church is often changed. The locked chapels are opened by the sacristan (50 c.), who is usually to be found in the Churchwardens' Vestry (p. 25), at the W. end of the S. aisle.

On the West Wall are several large but not very important paintings. To the right of the square space under the tower: *Jacob van Oost the Elder*, Descent of the Holy Ghost (1658); *Backereel*, St. Carlo Borromeo administering the Eucharist to persons sick of the plague. To the left of the square space: *Jan van den Hoecke*, Crucifixion; *Van Oost*, Triumph of Christ over Time and Death.

North Aisle (left). At the entrance of the Baptistery, which adjoins this aisle, near the transept, are two monumental *Brasses of excellent design, the one on the right dating from 1439, that on the left from 1518. All the pictures in the Baptistery (locked) are kept covered. To the right, a *Crucifixion, painted in tempera and probably the earliest extant picture of the *Bruges School* (before 1400); two wings from a picture by *Fr. Pourbus the Younger*, representing the members of the shoemakers' guild (1608); handsome candelabrum of wrought iron (16th cent.). *P. Pourbus* (p. 30), *Last Supper, with Abraham, Melchisedech, and Elijah on the wings; on the outside, the Mass of Gregory the Great, and 13 good portraits of Brothers of the Holy Sacrament (1559).

South Aisle. Beyond the S. entrance door: Crucifixion, Bearing of the Cross, and Pietà, a work of the *Bruges School* (1500; covered), erroneously attributed to Gerard van de Meire; some of the figures in the Crucifixion are borrowed from the altar-piece by the Master of Flémalle in the Liverpool Collection.

Transept. Modern stained glass by *Dobbelaere* (1861-74). A heavy marble rood-loft, in the baroque style, constructed in 1679-82, separates the transept from the choir. The statue of God the Father upon it is by *A. Quellin the Younger* (1682). — Two chapels adjoin the transept. On the right is the *Chapel of St. Barbara*, with an excellent small painted relief in carved wood (15th cent.), the Consecration of St. Eligius (Sacre de St. Eloi?). On the wall to the right is an altar-piece by *Lancelot Blondeel*, the Madonna with SS. Luke and Eligius (1545). The *Chapel of the Shoemakers' Guild (Chapelle des Cordonniers)*, on the left, contains fine wood-carving of the end of the 15th cent. and several interesting brasses (on the left, *Walter Coopman, 1387, and Martin de Visch, 1452; on the right, the learned Schelewaerts, 1483, and Burgomaster Adr. Bave with his wife and son, 1555).

Choir. High-altar-piece (1642), Resurrection by *Janssens; Van Oost*, Peter and John. At the sides are two monuments of bishops, both by *Pulincx* (18th cent.). The Gothic *Choir Stalls date from the 15th century. They are adorned with the armorial bearings of Knights of the Golden Fleece (Toison d'Or), carved after the 13th chapter of the Order (1478). The Order was founded at Bruges by Duke Philip the Good, on 10th Jan., 1430, on the occasion of his marriage with Isabella, daughter of John I. of Portugal.

Ambulatory (beginning at the N. or left transept). *Van Oost*, The Saviour predicting his Passion to his Mother, and His last interview with his Mother before the Passion. — 1st Chapel: Handsome screen of 1513; altar of 1517, with a painted crucifix (the oldest Renaissance work in Bruges); modern stained glass by *J. Bethune* (1869). — 2nd Chapel: Screen of 1517; *Altar-piece, The Virgin and St. Bernard, by *Allaert Claeissens*. — By the pillar opposite: Marble tomb of Jan de Schietere (d. 1575) and his wife, with a Crucifixion and figures of the married couple and their patron-saints, by *Egidius de Witte*.

3rd Chapel: Stained glass of the 16th century. To the left, *A. Claeissens the Younger*, Descent from the Cross; on the left wing, St. Philip, on the right wing, Bishop Rodoan, the founder, with his patron-saint, Charlemagne (1609). — *Dierick Bouts* (erroneously ascribed to Memling), *Martyrdom of St. Hippolytus (covered).

The principal picture represents the saint about to be torn to pieces by four horses, mounted, or led by men on foot. The unfounded local legend is that these horses were copied by Memling from the famous horses of St. Mark at Venice. On the left wing is a scene from the life of St. Hippolytus, on the right the donor and his wife in a beautiful landscape. On the outside of the wings are four saints in grisaille. This is a masterpiece (restored) of the early Flemish school, with fine aërial perspective in the landscape-backgrounds. The latest critics assign the figures of the donors to *Hugo van der Goes*, who, perhaps, completed the altarpiece on the death of Bouts. Comp. pp. 234, xlviii.

This chapel also contains: *Jac. van Oost the Elder*, The Infant Saviour in the workshop of his father Joseph, Flight into Egypt; *Minderhout*, Battle of Lepănto; modern reliquary (1884) of Charles the Good, Count of Flanders (p. 22); tomb of John Carondelet, Chancellor of Flanders (d. 1544).

4th Chapel: Group in five sections, with scenes from the Passion in carved wood, painted and gilded (ca. 1460); modern stained glass (1898). — 5th Chapel, at the back of the high-altar: Stained glass by *J. Bethune* (1861); by the pillar on the right, Pietà, a gilded copper relief by *P. Wolfganck* (ca. 1535). — 6th Chapel. In the floor, monumental **Brass*, richly enamelled, for Jan van Coudenberghe (d. 1525) and Bernhardin van den Hoeve (d. 1527). To the left Mater Dolorosa, on a gold ground, by an imitator of *Quinten Matsys*. To the right Portrait of Emp. Charles V. (here called Philippe le Bel), perhaps a copy of *B. van Orley*. — 7th Chapel: Three landscapes (17th cent.), illustrating the miraculous transference of the Casa Santa from Nazareth to Loretto. — Farther on in the ambulatory: to the left, *Jan Er. Quellin*, St. Simon Stock receiving the scapulary from the Virgin (1686).

The Chambre des Marguilliers, or Churchwardens' Vestry, at the W. end of the S. aisle (p. 23), contains several works of art and a leaden slab of 1087 from the tomb of St. Gunhildis, the sister of the last Saxon king Harold, who died at Bruges. The ivory pastoral staff of St. Maclou (d. 565), the enamelled head of a pastoral staff of the 13th cent., and some ancient missals are preserved in a cabinet here. On the walls: Crucifixion, a triptych of the *Bruges School* (ca. 1480); portraits by *Pourbus*, etc.

The eight pieces of Brussels tapestry kept in the Sacristy, executed by *Van der Borght* from cartoons by *Jan van Orley* (1731), are exhibited in the choir during Holy Week.

A few paces to the S.E., at the end of the Rue de l'Esprit, lies —

***Notre Dame** (Flem. *Onze lieve Vrouwenkerk;* Pl. B, 6), another early-Gothic structure, erected on the site of an earlier chapel in the 12-13th centuries. The church had originally only two aisles; the outer aisles with their rows of chapels date from 1344-60 (N. side) and 1450-74 (S. side). The tower, 395 ft. high, was completed in 1297, restored in 1853-58, and provided with turrets at the angles in 1873. The beautiful late-Gothic addition on the N. side (ca. 1470) was originally a portal, named 'Het Paradys'.

The Interior (sacristan, who shows the pictures and the tomb-chapel, 1 fr. for one person, two pers. $1^1/_2$ fr., three 1 fr. 80 c., four 2 fr.; the relics are shown on Frid.) is 240 ft. long, 165 ft. broad, and 70 ft. high. The position of the objects of art is often changed.

West Wall: *De Crayer*, Adoration of the Infant Jesus, 1662; *Seghers*, *Adoration of the Magi, with saints (the painter's masterpiece; 1630). Large winged picture, from the old high-altar, representing in the middle the Crucifixion, and on the wings the Bearing of the Cross, the Crown of Thorns, the Descent from the Cross, and Christ in Hades, begun by *B. van Orley*, finished by *M. Gheeraerts* (1561), and restored by *Pourbus the Younger* in 1589 after the iconoclastic outrages.

North Aisles. Several unimportant pictures of the 18th century. Also, in a niche covered with a Gothic canopy, a statue of the Virgin, dating from 1485 (?). The *Baptistery* occupies the former 'Paradys' (see above). The *Chapelle de la Ste. Croix*, at the end of the outer aisle, fitted up in 1473, contains some worthless paintings (1632-34), representing the History of the Cross.

South Aisles. 3rd Chapel: *Ant. Claeissens* (?), Virgin and Child in a landscape, with portraits of the donor Nic. van Thienen and his wife, and the Annunciation in grisaille on the wings; to the right, a triptych of the Virgin, Child, and an angel, with portraits of Don Diego de Villegas, his wife and children, by an unknown painter, ca. 1540. — 4th Chapel: Transfiguration, probably by *Gerard David*, with good portraits of the donor Ans. de Boodt and his wife, along with their patron-saints, added by *P. Pourbus* (1573). — Adjoining the confessional: *Herri met de Bles* (?), Annunciation and Adoration of the Magi, on a gold ground.

The end of the outer S. aisle is railed off as a chapel by a low and graceful marble balustrade by *Jehotte* (1842). In a black marble niche, over the altar, stands a *Statue of the Virgin and Child, a lifesize marble group of exquisite beauty by *Michael Angelo*, probably identical with the statue ordered by Jan Mouscron, a merchant of Bruges, and erroneously spoken of by Condivi and Vasari as a bronze work. The group was executed in 1501, soon after the celebrated Pietà in St. Peter's; the fine roundness and softness of the forms are characteristic of the master's early period. Albrecht

Dürer saw and admired the work in this chapel in 1521. The lifesize study for the head of the Madonna, by Michael Angelo's own hand, is in the South Kensington Museum. Horace Walpole is said to have offered 30,000 fl. for this statue. — On the wall to the right is the tomb of Adrian van Haveskerke; above, *P. Pourbus*, Last Supper, 1562; farther on, the engraved and enamelled brass of Josse de Damhoudere (1507-81) and his wife.

Nave. Pulpit of 1743, with reliefs and figures (Wisdom seated on the terrestrial globe). The nave is separated from the choir by a wooden rood-loft of 1722, above which is a Crucifix dating from 1594.

Choir. The armorial bearings above the choir-stalls serve as a memento of the eleventh Chapter of the Order of the Golden Fleece, held here in 1468. High-altar of the 18th century.

In the Ambulatory, beginning by Jehotte's balustrade: to the left, *Caravaggio* (?), Christ at Emmaus (1604); *J. van Oost the Elder*, Vision of St. Rosalia, after Van Dyck's painting in the Museum at Vienna.

Then, in a closed chapel to the right, the **Tombs* of Charles the Bold (d. 1477), Duke of Burgundy, and his daughter Mary (d. 1482), wife of the Emp. Maximilian, the last scions of the House of Burgundy and of the native princes of the South Netherlands.

The lifesize recumbent figures of the duke and his daughter, in copper, richly gilded, repose on marble sarcophagi; at the sides are the enamelled armorial bearings of Burgundian duchies, counties, and baronies. The tomb of the Princess, in the Gothic style, and by far the more valuable as a work of art, was executed by *Pieter de Beckere* of Brussels in 1495-1502. The Duke's tomb, an imitation of the other, was erected in 1559 by Philip II., a descendant of Charles the Bold, who is said to have paid the sculptor *Jonghelinck* of Antwerp the then very large sum of 24,395 fl. The Emp. Charles V. caused the remains of the duke, his great-grandfather, to be conveyed hither from Nancy (1550). The tomb of Charles bears his motto: 'Je l'ay empris, bien en aviengne!' ('I have made the venture; may it prosper!'). The sumptuousness of these tombs, the historical associations attaching to the illustrious father and daughter, and the touching story of the death of the latter in consequence of a fall from her horse while hunting with her husband near Bruges, all combine to render these monuments deeply interesting. They were first erected in the choir, and only since 1816 have they stood in this chapel, which was originally dedicated to *P. Lanchals*, unjustly beheaded in 1488, whose tombstone is still to be seen to the right of the entrance. The tombs were restored in 1812-17.

This chapel also contains the Mourning Mary, surrounded by small representations of her Seven Sorrows (16th cent.), by the so-called *Pseudo-Mostaert*, a pupil of Gerard David; two wings of an altar, by *P. Pourbus*; and other paintings.

The former *Chapel of the Virgin*, behind the high-altar, gaudily painted and adorned with stained glass by *J. Bethune* (1863), now contains the Host. — Farther on, *P. Pourbus*, Triptych, Adoration of the Shepherds and donors (1574; closed); then, above, a richly-carved Gothic pew in oak, of 1472, formerly the property of the family of Van der Gruuthuuse, with whose house (p. 31) it was connected by a passage. Then, *G. de Crayer* (?), Vision of St. Thomas Aquinas (1644); *Jac. van Oost*, Triumph of the Church (1652), Calling of Matthew (1640).

The Churchwardens' Vestry contains portraits of all the canons of the church.

A gateway opposite the W. side of Notre Dame leads to the **Hospital of St. John** (Pl. B, 6), which has existed since the 12th cent., and where the sick are attended by Sisters of Charity. The interesting sculptures above the walled-up gateway to the left of the entrance date from the 13th century. Admission, see p. 21.

The hospital contains a number of **Pictures by *Memling*, which alone would amply repay a visit to Bruges (comp. Introd., p. xlix). These are preserved in the former chapter-room.

In the centre, on a rotatory pedestal, is the ***Châsse of St. Ursula*, a reliquary of Gothic design, the scenes painted on which form Memling's finest work. It is said to have been ordered by the Hospital in 1480, and completed in 1489.

'The shrine of St. Ursula is a Gothic chapel in miniature, its long sides being divided into archings containing six episodes, its cover adorned with six medallions; one incident fills each of the gables. In the medallions are the coronation of the Virgin, the glory of St. Ursula, and four angels; on the gables, St. Ursula shelters the band of maidens under her cloak, and the Virgin in a porch is worshipped by two hospital nuns. Of the six designs on the long sides, one represents the fleet arriving at Cologne, where Ursula prepares to land with her companions. We recognize the shape of the old cathedral, the steeples of several churches, and one of the city towers, most of them true to nature but not in their proper places; in one of the distant houses Ursula sees the vision of the Pope bidding her to visit Rome. Another scene is laid on the quays of Bâle, where St. Ursula has taken to the shore, whilst a part of her suite awaits its turn to disembark. A third shows the Pope surrounded by his court in the porch of a church awaiting St. Ursula, who kneels on the steps leading up to the portal. In a gallery close by, the British neophytes are baptised and confessed, or partake of the Holy Communion. The Pope, in the fourth picture, accompanies the maidens on their return to Bâle; he sits with his cardinals in the vessel which carries St. Ursula, whilst the suite of both still winds through the passes leading from the Alps. On the fifth panel, the background is a camp on the Rhine shore, where boats have landed some of their living freight, and others approach with crowded loads; the knights and virgins are set upon by soldiers and are vainly defended by their steel-clad champions. The sixth picture is that in which St. Ursula is seen in a passive attitude of prayer, awaiting the arrow of an executioner; the men about her, armed in proof, or shrouded in mantles, are spectators or actors in the massacre of the saint's companions; and the distance is filled with tents behind which the Kölner Dom rears its solid walls'.

'The freedom and grace with which these scenes are composed are partly due to the facility with which Memling treated groups and figures of small proportions, but they tell of progress in the art of distribution and arrangement. It would be difficult to select any picture of the Flemish school in which the 'dramatis personæ' are more naturally put together than they are in the shrine of St. Ursula, nor is there a single panel in the reliquary that has not the charm of rich and well-contrasted colour. ... A rich fund of life and grace is revealed in shapes of symmetrical proportions or slender make and attitudes of becoming elegance. Nothing is more striking than the minuteness of the painter's touch, or the perfect mastery of his finish'.

Crowe and Cavalcaselle. The Early Flemish Painters. 1872.

On the wall opposite the entrance is the **Altar-Piece of the SS. John*, a winged picture painted by *Memling* for the high-altar of the church and presented in 1479 by Brother Jan Floreins, surnamed Van der Riist, in honour of the two patron-saints of the hospital. This work was long erroneously called the '*Marriage of St. Catharine*'. It was restored, with only moderate success, in 1891.

'The Virgin sits on a throne in a rich church-porch; angels hold a crown above her; the infant on her lap bends to give a ring to the bride kneeling in regal raiment at his feet; to the left and right, the Baptist, Evangelist, and St. Barbara stand gravely in attendance; an angel plays on an organ; another holds a missal. Close behind St. Barbara, a monk of the order of St. Augustin contemplates the scene; and in a landscape watered by a river the Baptist prays to God, preaches to a crowd, wends his way to the place of execution, and burns — a headless trunk — at the stake; elsewhere, St. John Evangelist seethes in boiling oil. On the left wing of the triptych the daughter of Herodias receives the Baptist's head, and dances before Herod. On the right wing St. John Evangelist is seated and looks towards heaven, preparing to note the vision before him. He sees the king of kings, the elders, the lamps of the Apocalypse, the lamb, the symbols of the Evangelists, and Death on the pale horse, bursting with his three companions on the men who flee; on the placid surface of the sea, the vision is reflected and forms a grand and imposing picture. On the outer face of the wings, Jacques de Keuninck, treasurer, Antoine Seghers, director, Agnes Cazembrood, superior, and Claire van Hultem, a nun of the hospital, are depicted under the protection of their patron saints.' — *Ibid.*

By the entrance, to the left, is a smaller winged picture by *Memling*, representing the **Adoration of the Magi*, also painted in 1479 and presented by Jan Floreins. On the inside of the shutters, the Nativity and Presentation in the Temple; outside, John the Baptist and St. Veronica.

The thin, bearded man looking in at the window, with a cap such as is still worn by the convalescents of the hospital, is said to be a portrait of the master himself. To the left, on the central panel, the donor, kneeling.

Between the windows are two other pictures. A diptych, painted in 1487, represents the *Virgin* with a red mantle, offering an apple to the Child; on the other wing the donor, Martin van Newenhoven, unquestionably the best of Memling's portraits. The other picture is a *Pietà*, with the portrait of the donor, A. Reins, and SS. Adrian, Barbara, Wilgefortis, and Mary of Egypt on the wings (the last two on the outside).

Beside the second window is a *Portrait Head*, representing the daughter of burgomaster W. Moreel (p. 109), by *Memling* (1480), styled by a later inscription 'Sibylla Sambetha' (*i.e.* the Persian Sibyl).

Above the fire-place is a copy of *Van Dyck's* Rest during the Flight into Egypt; in the corners of the room are a valuable chalice of 1619 and a small Gothic ciborium, with a statuette of the Madonna (gilded wood-carving).

The *Hospital* itself is well worthy of a visit. The large old hall, divided by partitions, is used as a store. The dispensary is also interesting.

On quitting the Hospital we turn to the right (S.), cross the bridge, which affords an attractive view of the river-front of the

Hospital, and follow the Rue Ste. Catherine, No. 84 in which, the old *Ecole Bogaerde*, formerly an orphanage, is now the seat of the *Academy of Art* (Pl. B, 7), founded in 1719, and of the *School of Industrial Art*. The old chapel contains the —

***Musée Communal** or *Town Museum*, with the PICTURE GALLERY OF THE ACADEMY, a collection of great interest to the student of early-Flemish art. Admission, see p. 21. No catalogue. Good photographs at $1^1/_2$ & 3 fr.

The masterpieces of the collection are hung in the middle: *Jan van Eyck*, *Madonna with the Infant Christ, St. Donatian and St. George, and the donor Canon George van der Paele (1434-36; from the former cathedral). The figures, half lifesize, are strongly realistic. The Madonna is the ugliest ever painted by Van Eyck, the Child, with its aged expression (meant to indicate the presence of Deity?), is lean and unattractive, and St. George, in spite of his brilliant armour, has much the appearance of a rude common soldier. The portrait of the donor, however, is masterly, and St. Donatian is a dignified personage. — *Jan van Eyck*, *Portrait of his wife, 1439, evidently unflattered, but admirably finished, and faithful in every detail. — After *Jan van Eyck*, Head of Christ, with the spurious inscription 'Joh. de Eyck inventor 1440', a reduced copy of the work in the museum at Berlin. — *Hugo van der Goes*, *Death of the Virgin, one of the foremost of early-Flemish works in dramatic vitality, depth of expression, variety of gesture, and knowledge of anatomy (Friedländer).

Memling, *Triptych (1484), from the chapel of St. Christopher in the Church of St. Jacques. In the central picture is St. Christopher, with a blue garment and ample red cloak, looking up with astonishment at the Infant Christ sitting on his shoulders, as if unable to comprehend the continual increase of his burden. In a grotto is the hermit, leaning on a stick, with a lantern in his hand. To the left is St. Maurus reading, to the right St. Egidius with the doe. On the left wing is Burgomaster Willem Moreel, the donor, with his five sons and his patron St. William, on the right wing, Barbara Vlaenderbergh, his wife, with eleven daughters and St. Barbara. On the outside are St. John the Baptist and St. George, in grisaille. This picture occupies a high rank among Memling's works. The heads of the three saints in the central picture are of great beauty, and the reflection of the rocky bank in the water is admirably rendered. The picture has unfortunately been much injured by the removal of the original varnish.

On the wall opposite the entrance: *Gerard David*, The sentence of Cambyses against the unjust judge Sisamnes. The first picture represents the bribery in the background, and the sentence of the king in the foreground; the second the executioners flaying Sisamnes in the foreground, and the son of Sisamnes, seated as his father's successor on the judgment seat on which hangs the skin of the latter, in the background. Both pictures (completed in 1498) are boldly painted, with a brownish tone of colouring, and admirably finished. Most of the heads exhibit a marked individuality, and the hands are drawn with perfect accuracy. — *Gerard David*, *Triptych (after 1500). In the central picture the Baptism of Christ; on the left wing the donor Jean des Trompes and his son, with their patron St. John the Evangelist; on the right wing Elizabeth van der Meersch, the first wife of the donor, with her four daughters, under the protection of St. Elizabeth of Hungary. On the outsides of the wings are the Madonna and Magdalen Cordier, the donor's second wife, with her infant daughter and her patron-saint.

On the entrance-wall are several paintings by *Jacob van Oost the Elder*, the chief painter of Bruges in the 17th cent.: St. Anthony of Padua and the Holy Child, St. Anthony resuscitating a dead man, Theologian dictating to his amanuensis, etc.

On the left side-wall: *Pieter Pourbus* (of Gouda; d. at Bruges in 1584), Descent from the Cross, with wings in grisaille (1570); *P. Claeissens the Younger*, Allegorical representation of the Treaty of Tournai in 1584; *P. Pourbus*, *Portraits of J. Fernaguut and his wife (1551), Last Judgment (1551), from the Hôtel de Ville; between the last two, *In the style of Gerard David*, *Preaching of John the Baptist and the Baptism of Christ, two charming small coloured drawings on parchment; *Jean Provost*, *Last Judgment (1525), four altar-panels with portraits of the donors and allegorical figures of Avarice and Death.

On the right side-wall: *H. van Minderhout*, Bruges Harbour (1653); *Jan Van Goyen*, River-scenes.

From the Rue Ste. Catherine, the Rue de la Vigne and the Rue de l'Arsenal lead to the W. to the **Béguinage** (Pl. A, 6; comp. p. 72), founded in the 13th cent. and situated at the S.W. end of the town. The entrance is in the right angle of the Place de la Vigne; we cross a bridge and pass through a gateway of 1776. The low, whitewashed houses surround a court shaded by lofty trees. The *Church*, dedicated to St. Elizabeth, was founded in 1245 and rebuilt in 1605; the altar-piece is by the elder Van Oost, and there is an Assumption by T. Boeyermans in the N. aisle (1676).

From the S. entrance of the Béguinage we reach in a few paces, passing the skilfully restored Gothic *Lock House* (Sashuis or Maison Eclusière), the *Minnewater* or *Lac d'Amour* (Pl. A, 7), a sheet of water formerly used as a harbour. The bridge on the S. side, adjoining which one of the two towers erected in 1398 is still standing, commands a picturesque view of the town and the Canal de Gand. — A little to the N.W., on the Rempart du Béguinage (Pl. A, 7), is a statue (by G. Pickery; 1901) of *Hendrik Pickery* (1828-94), a sculptor of Bruges.

The Rue Vieille de Gand, diverging on the E. side of the Rue Ste. Catherine, leads to the S.E. to the (1/2 M.) *Porte de Gand* (Pl. C, 7), a picturesque erection of the 15th century. — Thence we may follow the ramparts to the N.E. to the Kruispoort (p. 39), or proceed to the N. to the Gothic *Church of Ste. Madeleine* (Pl. C, 6; recently restored), with a vaulted timber-roof over the nave, and to the attractive **Park** (Pl. C, 6; concerts, see p. 21). In the Rue des Frères Mineurs (No. 10), on the other side of the park, is the *Vlaamsche Huis* of Mr. Verhaeghe-Lebret, with a wooden façade from Brussels (1573). — Farther on is the Quai Vert or du Rosaire (p. 32).

b. Central Part of the City.

No. 18 in the short Gruuthuuse-Straat, which leads to the E. from the choir of Notre Dame (p. 26) to the Dyver, is the entrance to the court in front of the Gruuthuuse Mansion.

The oldest wing of the **Gruuthuuse Mansion** (Pl. B, 6), next the Reie, was built about 1420 or a little later. The N. façade (ca. 1465-70) was due to Lodewyk van der Gruuthuuse, who here gave shelter in 1471 to the exiled Edward IV. of England and founded a library (now in Paris) second only to that of the Dukes of Burgundy. The mansion, which has belonged to the town since 1873, has been restored since 1884 and fitted up for the reception of various collections. The first floor of the E. wing contains the —

Museum van Kantwerken or *Musée de Dentelles*, a valuable collection of Flemish, Brabant, Antwerp, Mechlin, Dutch, and Valenciennes lace (12-17th cent.), given to the town by the *Baroness Liedts*, whose bust, by H. Pickery, adorns the hall (adm., see p. 21).

The other rooms now contain the *Collections Belgo-Romaines*, a collection of prehistoric antiquities bequeathed by Baron Gilles de Pélichy, and the *Musée de Gravures*, consisting of about 7000 woodcuts, etchings, engravings, and drawings, chiefly presented by Mr. J. Steinmetz. Among the etchings is an 18th cent. copy of Jan van Eyck's St. Barbara.

Following the tree-shaded Dyver to the N.E. from the Gruuthuuse Mansion, we reach the *Rozenhoedkaai* or *Quai du Rosaire* (Pl. C, 5), which, like the adjacent *Quai Vert* (Pl. C, D, 5), affords a good *View of the quaint buildings of the inner town. — From the *Fish Market* (*Marché au Poisson;* Pl. 6, C 5) the Rue de l'Ane Aveugle (Blinde Ezel Straat) leads to the N.W. to the Place du Bourg (p. 34), affording a good view of the rear of the Hôtel de Ville (p. 34) and of the picturesque Palais de Justice (p. 35).

From the Quai du Rosaire we cross the Reie and follow the *Rue aux Laines* or *Wolle-Straat* (Pl. C, 5) towards the N.W. No. 28 in this street, known as 'In den Grooten Mortier', is adorned with reliefs of 1634, referring to the repulse of the troops of Prince Frederick Henry (p. xxxviii) by Count John of Nassau-Siegen, the Spanish general, in 1631. — The Rue aux Laines ends at the quaint-looking —

Grand' Place or *Groote Markt* (Pl. B, C, 5; band-concerts, see p. 21), the heart of the city. In the centre stands a colossal *Monument to Jan Breidel and Pieter de Coninc*, guild-masters and leaders of the citizens of Bruges at the 'Bruges Matins', or massacre of the French garrison on 18th May, 1302, and in the 'Battle of the Spurs' at Courtrai (p. 75); the monument, erected in 1887, is by Devigne.

The S.E. side of the square is occupied by the **Halles**, a large building erected in the 13th and 14th centuries, and altered in 1561-66 from designs by *Peter Dierickx*. The building forms a rectangle, 144 ft. broad and 280 ft. deep. The **Belfry** *(Tour des Halles)*, rebuilt after a conflagration in 1280, 352 ft. in height, rises in the centre of the façade and leans slightly towards the S.E. The two massive square lower stories, flanked with corner-turrets, date from the 13-14th cent.; the octagon above was added after 1482, and the parapet in 1822. Over the portal is a statue of the Madonna. The summit (402 steps) commands a very extensive view. The *Chimes, dating from 1743, are played on Wed. & Sat., 11.15, Sun. 11.30 a.m. (entrance in the picturesque court to the right, upstairs; ring the bell in the gallery; adm. 25 c.).

The groundfloor of the E. wing was formerly used as a vegetable-store; it now accommodates the Archaeological Museum *(Museum van Oudheden)*, a collection of local antiquities (adm., see p. 21; entrance from the market-place).

Among the chief objects of interest are a stained-glass window from the Painters' Guild House, with St. George and the Dragon (15th cent.); a terracotta *Bust of Charles V., with a removable wooden hat; two altar-panels (1551) ascribed to *P. Pourbus*, with views of the Minnewater and other points in Bruges; spinet by *G. Rückers* (1624); and Bruges pottery by *Pulincx* and others. The collection further includes old plans and views of Bruges, coins, medals, objects in forged iron, old chests and coffers, architectural and sculptural fragments, and paintings from tombs of the 15th century.

'In the market-place of Bruges
Stands the belfry old and brown;
Thrice consumed and thrice rebuilded,
Still it watches o'er the town'. *(Longfellow.)*

On the E. side of the market-place are the still unfinished *Government Buildings* (Pl. C, 5), occupying the site of the old Cloth Hall, a building of 1369-99, pulled down in 1787. Adjoining is the *Post and Telegraph Office* (Pl. 7; C, 5), completed in 1891, to the upper story of which the *Municipal Archives* (fee for consultation $2^1/_2$ fr. per day) were removed in 1898. Both these buildings are in the Gothic style, the former in hewn stone, the latter in brick with sandstone adornment.

On the W. side of the market-place, at the corner of the Rue St. Amand, is a house formerly belonging to the *Bouchoute* family, a handsome old building of the 15th cent., adorned with a gilded lion and poorly restored about 1850. According to a popular but probably erroneous tradition, it was occupied for a time by Charles II. of England, while living here in exile about 1650. The citizens of Bruges conferred upon him a title of royalty by creating him 'King of the Guild of Archers'.

In the opposite house, called the *Cranenburg* (Pl. 3; B, 5), now completely modernized, the citizens of Bruges, instigated by Ghent, kept the German King Maximilian (p. 23), the 'last of the knights', prisoner during four months in the year 1488. The Pope threatened them with excommunication, and the Imperial army was directed to march against the city, notwithstanding which Maximilian was not liberated until he had solemnly sworn to recognize the Council of the Regency of the Netherlands Estates and to remove all foreign troops from the country. A few weeks later, however, he was released from his oath by a congress of princes convened at Malines by his father, the Emp. Frederick III., and the Imperial army was ordered to continue its march against Ghent (comp. p. 63).

A few yards to the S. of the Halles, in the narrow Rue des Chartreuses (No. 4), is the small MUSÉE DES HOSPICES CIVILS (Pl. B, 5; *Museum der Burgerlyke Godshuizen*); admission, see p. 21 (no catalogue).

The collection (in two rooms) includes early-Flemish paintings, antique furniture, stained glass, painted statuettes, engraved metal caskets, pottery, etc. Among the most interesting exhibits (in the second room) are specimens of early Chinese porcelain; diptych (dated 1522), with portrait of a brother of the Hospice of St. John; *Madonna in painted ivory, from the end of the 13th cent.; altar-cross (15th cent.); fine carved casket, painted and gilded, of the 15th cent.; bugle-horn (13th cent.).

From the S.E. corner of the market-place the short Rue Breidel leads to the PLACE DU BOURG (Pl. C, 5), the name of which commemorates the castle *(Burg)* built about 865 by Baldwin Bras-de-Fer, which was the earliest seat of the Dukes of Burgundy (p. 36) und was taken down in 1434. To the right, in the middle of the S.W. side, rises the —

***Hôtel de Ville** or *Stadhuis* (Pl. 4; C, 5), an elegant Gothic structure, with three turrets in front and three at the back, and lofty church-like windows, begun about 1376. The rear portion, towards the Reie, was added in 1401-21, and the whole building was restored in 1854-71. The 48 niches in the principal façade, between the windows, are filled with statues of Counts of Flanders, which replace those destroyed by the French sansculottes in 1792. The Counts of Flanders, on their accession to the throne, used to show themselves to the people from one of the windows or balconies, and swear to maintain the privileges and laws of the city (p. 22).

The INTERIOR (admission, see p. 21; concierge to the left, in the office of the mayor's secretary) was restored in 1895 in the original style. — Ground Floor. In the vestibule is a large picture by *Dobbelaere*, representing the Works of Charity. The council-chambers contain some modern pictures and a few objects dating from the 17th cent. (inkstands, the silver chain of the burgomaster's hand-bell). — First Floor. The *Great Hall* (Grande Salle des Echevins or Vierschaar; comp. p. 437), which occupies almost the entire length of the building, is interesting on account of its fine Gothic roof of pendent wood-work, dating from 1402-4. It is decorated with fine frescoes by *A. de Vriendt* (d. 1900; p. 166), completed by *Julius de Vriendt*. These include figures of the Apostles of Flanders and eminent Brugeois and the following scenes from the history of Bruges. Entrance-wall: Consecration of the new Zwyn Canal, 1402; Return of the Brugeois from the battle of Kortryk, 1302. End-wall to the left: Foundation of the Order of the Golden Fleece, 1430 (p. 24); Theodoric of Alsace bringing the Holy Blood to the church of St. Basil, 1350 (p. 35). Window-wall: Feeding the poor in the Hospital of St. John; Officials of Bruges renewing the rights of the Hanseatic League, 1307; Count Philip of Alsace (d. 1191) granting a charter ('Keure') to Bruges; Magistrates visiting the studio of Jan van Eyck. 1431; Jan Brito, the printer, a native of Bruges; Count Louis van Male laying the foundation stone of the Hôtel de Ville, 1376; Jacob van Maerlant (p. 40), the father of Flemish poetry. End-wall to the right: The Mass of Bruges ('La Foire Franche'); First procession ('Landjuweel') in Bruges.

Adjoining the Hôtel de Ville on the left is the *MAISON DE L'ANCIEN GREFFE FLAMAND (Pl. 15; C, 5), or old municipal record office, a Renaissance edifice built in 1535-37, restored by *L. de la Censerie* in 1881-84, and profusely adorned with gilding and statues (by *H. Pickery*); it is now a court of law (Justice de Paix). The carved doors of the court-room, executed by *Ant. Lambrouck* in 1544, were formerly in the cathedral. — The vaulted passage below the Ancien Greffe leads to the Blinde Ezel Straat (p. 32).

In the corner, adjoining the Hôtel de Ville on the right, is the ***Chapelle du Saint-Sang** (Pl. 2, C, 5; adm., see p. 21; ring at the concierge's dwelling in the corner), a small and elegant church of two stories, founded by Theodoric of Alsace, Count of Flanders, and his wife Sibylla of Anjou. It derives its appellation from some drops of the blood of the Saviour, brought from the Holy Land in 1149 by Theodoric (p. 22), and presented to the city. The lower story dates from 1150, the upper was rebuilt in the 15th cent.; the portal and staircase, constructed in 1533, in the richest Flamboyant style, and seriously damaged by the sansculottes during the Revolution, were restored in 1819-39.

The Lower Chapel (entrance next the concierge's door), dedicated to *St. Basil*, consists of nave and aisles, with choir of the same breadth as the nave, and rests on low round pillars. It was restored in 1896-97 by *L. de la Censerie.*

The Upper Chapel, reached from the Place by the staircase mentioned above, has no aisles. The decorations of the chapel are modern. The windows, comprising portraits of Burgundian and Hapsburg princes, were executed by *J. F. Pluys* in 1845-47, mostly from old designs. The large W. window, with the history of the Passion and the conveyance of the Holy Blood to Bruges, is by *Capronnier* (1856). The polychrome decoration of the choir was executed in 1856; the modern altar, in the Gothic style, is by *Michael Abbeloos.* The pulpit, consisting of a globe resting on clouds, is by *H. Pulincx the Elder* (1728).

In the S. wall are three arches opening on a Chapel, with a gallery where the Holy Blood is exhibited every Friday from 6 to 11.30 a.m. (grand procession on the first Monday after May 2nd). Above the arches, outside, *De Crayer* (?), Pietà; inside, *Jac. van Oost the Elder*, Descent from the Cross (1649). The marble altar of the chapel, bearing a massive silver crucifix, dates from the 18th century. The window with SS. Longinus and Veronica is by *Jean Bethune.*

A room to the right of the vestibule contains the small Museum of the church. On the entrance-wall: a piece of tapestry of 1637, the Transportation of the body of St. Augustine to Sardinia; two handsome vestments of the 16th cent., etc. — On the wall to the left: piece of lace of 1684 (under glass); the Châsse du St. Sang, silver-gilt reliquary (4 ft. 3 in. high, 2 ft. broad), studded with gems, which was made in 1614-17 by *Jan Crabbe* of Bruges. Adjoining are two pictures by *P. Pourbus*, with portraits of members of the Brotherhood of the Holy Blood (1556), and a winged picture in the style of *Herri met de Bles*, pourtraying the Crucifixion, etc. — Between the windows is an old Flemish painting of the 15th cent., representing Count Theodoric receiving the 'Holy Blood' from Baldwin III. of Flanders, King of Jerusalem (?).

On the wall to the right is the *Descent from the Cross, a winged picture by the '*Master of the Chapelle du Saint-Sang*', wrongly attributed to Gerard David. On the wings are Mary Magdalen, with Cleophas, and Joseph of Arimathæa, with an unknown man. In the background is Mt. Calvary.

In the windows an on the desk-case are fragments of the old stained glass of the upper church of 1542, with the designs from which it was executed.

At the E. angle of the market-place is the unassuming **Palais de Justice** (Pl. C, 5), built in 1722-27, partly on the site of the town-hall of the *Franc de Bruges ('Het Brugsche Vrye')*, or district of the '*Buitenpoorters*', *i.e.* inhabitants 'outside the gate', who were not subject to the jurisdiction of the city. This building, erected about 1434 on the site of the castle (p. 34), was destroyed by fire, with the exception of the court-room (see below).

The Court Room (*Chambre Echevinale* or *Vierschaar;* custodian in the quadrangle, 1/2 fr.) contains a unique and magnificent Renaissance **Chimney-Piece*, occupying almost the entire W. side of the room, executed in 1529-30 by *Guyot de Beaugrant*, to commemorate the battle of Pavia, and the peace of Cambrai (p. xxi), by which France was obliged to recognize the independence of Flanders. The lower part consists of black marble, with four reliefs in white marble, on the frieze, representing the history of

Susanna. The upper part, which is of carved oak, was executed from designs by the painter *Lancelot Blondeel*, and restored in 1850 by the sculptor *Geerts*. The statues, finely carved and nearly lifesize, represent Charles V. (in the centre), as Count of Flanders, wearing the insignia of the Order of the Golden Fleece, his paternal ancestors Mary of Burgundy and Maximilian of Austria on the left, and his maternal ancestors Ferdinand of Aragon and Isabella of Castile on the right of the spectator. The throne is embellished with busts of Philip le Bel and Johanna of Castile, the parents of Charles; and on two small medallions are portraits of Lannoy, the victor at Pavia, and Margaret of Austria. The medallions held aloft by children contain portraits of Francis I. and his wife, Eleonora, sister of Charles V. The whole is decorated with genii, foliage, and the armorial bearings of Burgundy and Spain. — Below is an iron brasier of the 16th century.

The tapestry on the walls was manufactured at Ingelmunster (p. 47) in 1859, in imitation of the original, of which portions were found in the cellar. Above is a series of full-length portraits of rulers of the country. An interesting representation of the room is shewn in a picture by *G. van Tilborgh*, dating from 1659. The two brass inkstands in this room date from 1566 and 1634.

On the groundfloor of the Palais de Justice are the *Provincial Archives* (open daily, 9-3).

At the corner of the Rue Breidel, on the W. side of the square, is the **Prévôté** (Pl. C, 5), or *Landhuis van den Proossche*, built in the Renaissance style in 1662 after plans by *Fr. van Hillewerve.* This was originally the seat of the Provost of the cathedral, who exercised jurisdiction over the adjoining streets and was hereditary Chancellor of Flanders from 1089 onwards. — Adjacent to the Place du Bourg, on the N., is another Place, planted with horse-chestnuts, which was formerly the site of the church of *St. Donatian*, the old cathedral of Bruges, destroyed in 1799.

c. North-West Quarter of the City.

In the Rue Fossé aux Loups (Pl. A, 4, 5) or Wulfhaag-Straat, the first side-street running to the N. from the Rue Nord du Sablon (p. 23), is the *Huis de Visitatie* (No. 24; to the right), an attractive private house in the Renaissance style (16th cent.; restored in 1897), with a relief of the Visitation.

The Cour du Prince, another side-street farther on, is named from the **Cour du Prince**, once the palace of the Dukes of Burgundy (comp. p. 34), the site of which is now occupied by a modern Gothic nunnery, the *Couvent des Dames du Sacré-Coeur* (Pl. B, 4). In this palace the nuptials of Charles the Bold with Margaret of York were celebrated in 1468, and here Philippe le Bel, father of Charles V., was born (1478) and Mary of Burgundy died (1482).

From the N.W. corner of the Grand' Place (p. 32) the *Rue St. Jacques* (Pl. B, 4) leads to the N.W. to the Parvis St. Jacques or St. Jacob's Voorplein. In the Rue des Aiguilles or Naalden-Straat, which diverges to the right about halfway to the Parvis, is the *Hôtel Bladelin* (No. 19), a Gothic building of the 15th cent., remodelled in 1892. It was the residence of Peter Bladelin, Treasurer of Charles the Bold, and is now a lace-making school ('Ecole de Foere'). — In the next side-street, named the Halle au Beurre or Boterhuis, stands the circular tower of the *Cour de Ghistele* (15th cent.), restored in 1884.

The **Church of St. Jacques** (Pl. B, 4), founded about 1240, enlarged in the late-Gothic style in 1457-1518, and extensively altered in 1692 in the style of that period, was restored by *Ch. de Wulf* in 1897 et seq. Sacristan, Rue Val des Roses 5.

Of the numerous pictures of the 16th, 17th, and 18th centuries, arranged to some extent in rows as in a picture-gallery, and provided with the names of the artists and the dates, we can specify only a few. Most of them are by second-rate painters of Bruges. LEFT AISLE. On the wall: *School of Bruges* (1480), Scenes from the life of St. Lucia (Bruges Belfry in the background); *Master of the Chapelle du Saint-Sang* (p. 35), Madonna and Child in a golden rose, surrounded by Solomon, Prophets, Sibyls, St. Joachim, and St. Anna, with the Tiburtine Sibyl and St. John in Patmos on the wings. 1st Chapel: Fine chased copper monumental tablets of Spanish families, one of which, with the date 1461, is to the memory of *Catalina d'Ault*, represented between her brother and her guardian angel; another, dating from 1577, is to the memory of *Don Francisco de Lapuebla* and his wife; a third, of date 1615, is in memory of *Don Pedro de Valencia* and his wife. The E. end of the left aisle, where formerly hung a Presentation in the Temple, by *Jac. van Oost the Elder* (1655), is at present under restoration. — On the HIGH ALTAR: *J. van Bockhorst*, Adoration of the Magi. — RIGHT AISLE: *Albert Cornelis*, Coronation of the Virgin, the only extant work of this master (1520). Farther on, to the right, is a small Chapel (restored in 1876), containing the tomb (repainted) of *Ferry de Gros*, Treasurer of the Order of the Golden Fleece (d. 1544) and his two wives (the recumbent figure of the second wife is particularly beautiful); on the small altar in this chapel is a fine glazed terracotta of the school of *Della Robbia*, representing Mary and the Child encircled with a chaplet of fruits. — RIGHT TRANSEPT: Madonna, with the donors, by *P. Pourbus*, 1556. — The pulpit, rood-loft, and choir-stalls were put up in the latter part of the 17th century.

From the Parvis St. Jacques, the Rue des Baudets (Ezel-Straat) leads to the N.W. to the well-preserved *Porte des Baudets* or *d'Ostende* (Pl. B, 2), near which a new quarter is springing up.

From the Porte d'Ostende we may follow the Boulevard de la Toison d'Or (Pl. A, B, 3) to the S.W., cross the railway, and traverse the pretty promenades of the Boul. Guido Gézellé (Pl. A, 4), to the *Porte Maréchale*, the W. gate of the town, rebuilt by Jan Slabbaert in 1368 and since then repeatedly restored. From the gate the busy Rue des Maréchaux (Pl. A, 5) or Smeden-Straat leads to the E. to (1/4 M.) the Main Railway Station (p. 23).

d. North-East and East Quarters of the City.

At the N.E. corner of the Grand' Place (p. 32) begins the RUE FLAMANDE (Pl. C, 4) or *Vlaming-Straat*, one of the chief thoroughfares of Bruges. Near its middle, to the left, at the corner of the Rue des Pelletiers (Grauwwerker-Straat), is the ancient *Merchant House of the Genoese*, a well-preserved Gothic building of 1399, afterwards the property of the linen-manufacturers ('Witte Saey Halle'). Over the door are St. George and five coats-of-arms. The façade was partly modernized in 1720. — Farther on, to the right, is the *Jesuits' Church* (Pl. C, 3), a baroque structure of 1619-41.

The Rue Flamande ends at the Pont Flamand or Vlamingburg, to the right of which is the so-called *Loge du Bourreau* or *Beulsloge*, an elegant Gothic oriel of 1514, restored in 1877. — The adjacent Quai des Augustins

(Pl. C, 4) and Rue des Potiers (Pl. B, 4) afford many glimpses of quaint architecture.

The Rue de l'Académie, beginning opposite the Genoese Merchant House, leads to the small *Place Jean van Eyck* (Pl. C, 4), which is surrounded by interesting mediæval buildings, and bounded on the E. by a canal. The bronze statue of *Jan van Eyck*, by Pickery, was erected in 1878. On the W. side of the *Place* is the Poorters Loge and on the N. the Municipal Library.

The **Municipal Library** (Pl. 1; C, 4), which is now established in the ancient *Tonlieu*, or custom-house of 1477 (restored by *L. de la Censerie* in 1877-81), contains 60,000 vols., 562 old MSS. (comprising missals of the 13-14th cent.), the first books printed by Colard Mansion, the printer of Bruges (1475-84), and a collection of engravings (adm., see p. 21).

The **Poorters Loge** (i.e. *Citizens' Lodge;* Pl. C, 4), built about the middle of the 14th cent., altered in 1755 and 1818, and restored by *L. de la Censerie* in 1898-1901, was formerly an assembly-hall for the townspeople (*'poorters'*, those who live within the *'poort'* or gate; comp. p. 35). This building has been prepared for the reception of the municipal archives (p. 33).

A little to the N.E. is the *Marché du Mercredi*, now called Place de Memling (Pl. C, 4), where a *Statue of Memling* in marble, by H. Pickery, was erected in 1871. On the N. side of the place is the *Couvent des Soeurs Noires*, founded in 1561 and restored in 1871, the chapel of which contains a representation of the St. Ursula legend (ca. 1480) and other paintings of the Bruges School. — The adjoining Place des Orientaux contains a few fragments (by the canal) of the house of the *Hanseatic League* (1478-81). — Crossing the canal, we follow the Rue de la Main d'Or to the right and the Rue de l'Eglise St. Gilles to the left. This route brings us to the church of—

St. Gilles (Pl. C, D, 3), an early-Gothic edifice with three gables, begun in 1240 and enlarged in the 15th century. The interior, skilfully restored by *A. van Assche* in 1872-79, has timber-vaulting and modern stained glass; in the aisles are paintings by *Fr. Pourbus the Elder*, *Ant. Claeissens*, *J. van Oost the Elder*, the *Master of the Chapelle du Saint-Sang* (p. 35), and others.

We now follow a side-street to the E. to the Quai Long (Lange Rei; Pl. D, 3), cross the bridge, and follow the Quai de la Potterie (Pl. D, 3), to the N.E. to the large **Séminaire Episcopal** (Pl. D, E, 3), which is housed in the old *Abbey of Les Dunes* (p. 17), transferred to Bruges in 1623.

The Seminary contains a series of grisaille portraits of the Counts of Flanders, the Dukes of Burgundy, and the Abbots of Les Dunes (1480), in the style of the *Master of the St. Ursula Legend* (see above); a portrait of Abbot R. Norman, by *Pieter Claeissens the Elder* (1571); and portraits of all the Bishops of Bruges and Ypres. The relief of the Visitation, in lithographic stone, was executed by *G. Schweiger* of Nuremberg (ca. 1645) after A. Dürer's woodcut. The other treasures of art include fine MSS. (13th cent. & later) and costly bindings (15th cent.).

From the Seminary we go on, past the *Plague Hospital* (Pesthuizekens), restored by Ch. de Wulf in 1897, to the **Hospice de la Potterie** (Pl. E, 2; No. 77), an asylum for old women, established about 1276 (adm., see p. 21).

The hospice contains old paintings, particularly a good picture by *Pieter Claeissens the Younger*, representing Marie and the Child beside a tree ('Van't Boomtje'), with God the Father, and the Holy Ghost in the form of a dove at the top (1608). Also drawings and miniatures of the Bruges School; old Flemish tapestry (15-17th cent.); fine antique furniture, including two chests (14th and 15th cent.) and a bed of the 17th century.

The Rue du Persil (Pl. E, 3), on the E. side of the hospice, leads to the S. to the poor East Quarter of the City, which is largely inhabited by lace-makers. At the end of the street we turn to the right into the Rue des Carmes, in which, immediately to the left, is the late-Gothic house (1573) of the *Arquebusiers of St. Sebastian* (Pl. E, 4; No. 164), a guild founded in the 14th cent., with a slender octagonal tower, containing a collection of portraits and a bust of Charles II. of England (p. 33), who became a member of the guild in 1656 (adm. 25 c.). — Close by are the ramparts, on which rises a wind-mill, and the *Porte Ste. Croix*, or *Kruispoort* (Pl. E, 5), rebuilt in 1366. Fine view of the towers of the city from the ramparts.

Farther on in the Rue des Carmes is the *Couvent des Dames Anglaises* (Pl. E, 4; No. 85), an English nunnery founded in 1629, with which an excellent school is connected. The convent possesses some good pictures. The church of the convent, a Renaissance structure with a dome, was built by *Pulincx* in 1738-39, and contains an altar, executed at Rome, and composed of rare Persian and Egyptian marbles. — To the S.W. of this point, at the end of the Rue de la Balle (on the left), is the **Eglise de Jérusalem** or *Church of the Holy Sepulchre* (Pl. D, 4), a small late-Gothic brick edifice with a short nave and a lofty choir, built in 1428 by two brothers named Adornes. The tower is surmounted by a curious wooden dome. The nave contains a bronze monument to Anselm Adornes (d. 1483) and his wife (d. 1463). The stained glass (restored in 1890) dates from the 15-16th centuries. The key of the church (fee 30-50 c.) is kept at the adjoining *Couvent des Soeurs Apostolines*, who have a lace-making school.

The **Church of St. Anne** (Pl. D, 4), close by, was built about 1500 and reconstructed in the baroque style in 1607-12. The church, which is destitute of aisles, has carved wooden panelling and confessionals of 1699; pulpit of 1675; rood-loft of 1642; and pictures by the elder *Van Oost* and others.

On our way back to the centre of the town, we may visit, if time allows, the Musée de Peinture Moderne in the *Athenée Royal* (Pl. D, 4; adm., see p. 21), containing works by *J. B. Suvée*, *Th. Fourmois*, *Jos. Coosemans*, *P. J. Clays*, and others.

Damme, a village 3 M. to the N.E. of Bruges, on the canal leading to Sluis (comp. pp. 21, 20; cab and steamboat, see p. 21), was once the port of Bruges and fortified, but has been in a state of decadence since the beginning of the 15th cent. owing to the silting up of the *Zwyn*, an arm of the sea which finally dried up in 1872. The picturesque *Town Hall*, with its interesting portal, was built in 1464-68 and restored in 1895; in front of the building is a statue of the Flemish poet *Jacob de Coster van Maerlant* (ca. 1235-91), by H. Pickery (1860). The church of *Notre Dame*, founded in 1180, but never completed, and much altered at later periods (now under restoration), and the *Hospital of St. John* (containing a few paintings) also merit inspection. There is a good *Estaminet* in the town-hall. — From Damme, we may proceed on foot or by steamboat to Sluis and return to Bruges viâ Heyst and Blankenberghe; comp. p. 20.

Dante (*Inferno* xv, 4-6) compares the barrier which separates the river of tears from the desert with the embankments erected by the Flemings under Count John of Namur (1300 et seq.), between Bruges and Wissant (beyond the French frontier), to protect the coast against the encroachments of the sea: —

'Quale i Fiamminghi tra Guizzante e Bruggia,
Temendo il fiotto che inver lor s'avventa,
Fanno lo schermo, perchè 'l mar si fuggia'.

5. The Railways of S.W. Flanders.

These lines serve so many small stations that the speed of the trains is extremely slow. The flat, agricultural district traversed by them presents the usual Flemish characteristics. The towns of this part of Flanders are now dull and lifeless, but more than one of them has had a stirring past. Every lover of art will find much to interest him in *Ypres*, and the rood-loft of *Dixmude* (p. 44), the cloth-hall of *Nieuport* (p. 45), and various edifices of *Furnes* (p. 45) also deserve a visit.

1. From Ostend to Ypres, 35 M., railway in $1^3/_4$-$2^1/_4$ hrs. (fares 5 fr. 50, 3 fr. 70, 2 fr. 20 c.). — Stations: *Snaeskerke*, *Ghistelles* (Hôtel de l'Europe; frequently visited from Ostend), *Moere*, *Eerneghem*, *Ichteghem*, and *Wynendaele* (see below).

15 M. **Thourout**, Flem. *Thorhout* (72 ft.; *Hôt. de Flandre; Union*), a town with 8500 inhab., derives its name from a grove once consecrated here to the worship of the Germanic god Thor (*Thorhout* = grove of Thor). It contains a seminary for teachers, and a handsome church with double aisles. — Thourout is the junction of the line from Bruges to Courtrai (p. 47).

About $1^1/_2$ M. to the W. is the castle of *Wynendaele*, a good example of a mediæval fortification, once the property of the Counts of Flanders, now belonging to M. Mathieu of Brussels, and recently well restored.

$19^1/_2$ M. *Cortemarck*, the junction for the Ghent and Dunkirk line (p. 44). — Then *St. Joseph*, *Staden*, *Westroosebeke*, *Poelcapelle*, *Langemarck*, *Boesinghe*. Fertile district.

35 M. **Ypres.** — **Hotels.** *Hôtel de la Châtellenie (Pl. a; C, 3) R. 2-$2^1/_2$, B. 1, D. 2, S. $1^1/_2$ fr.; Hôt. de l'Epée Royale (Pl. b; C, 3), R. 2, B. $^3/_4$, D. 2 fr., these two in the Grand' Place; Hôt. de France (Pl. c; A, 4), R. 2, B. 1, D. $1^1/_2$ fr.; Hôt. des Brasseurs, these two in the Boul. Malou, opposite the station; Hôt. St. Sébastien, Hôt. d'Allemagne, Hôt. du Nord, all three in the Rue de la Station (Pl. A, B, 4), and unpretending. — *Café du Sultan*, *Aux Trois Suisses*, both in the Grand' Place (Bavarian beer).

YPRES
YPEREN
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Mètres
A
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2
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5
6
Plaine d'Amour
Yperlée
Porte de Dixmude
Ancien Béguinage
Bassin de Natation
Mais. Biebuyck
R. Carton
Jardin Public
Biblioth.
Pal. d. Justice
Prison
Château d'Eau
Cathédr. S. Martin
Conciergerie
Hôt. de Ville
Halles
Grand' Place
Hôp. N.-Dame
Pte de Menin
St. Nicolas
Boucherie
Hôtel de Gand
St. Jacques
Hospice Belle
Hôtel Merghelynck
Hôt. des Postes
Caserne d'Infanterie
Esplanade
Station
Boulevard Malou
Pte du Temple
Arsenal d'Equitation
Zaalhof
Caserne École d'Equitation
St. Pierre
Hospice St. Jean
Porte de Lille
Anciens Remparts
MAJOORGRACHT
KASTEELGRACHT
Kalfvaart
R. d'Elverdinghe
R. de la Station
R. au Beurre
R. de Lille
R. de Menin
R. des Chiens
R. St. Jacques
R. du Lombard
R. des Trèfles
R. de Thourout
R. de Dixmude
Furnes
Poperinghe
Hazebrouck
Ostende
Neuve Eglise
Comines
Lille
Roulers
A
B
C
D

Geogr. Anst. von Wagner & Debes, Leipzig.

Ypres, Flem. *Yperen* or *Ieperen* (65 ft.), an old town with remains of ancient fortifications, on the *Yperlée*, situated in a fertile district, contains 16,900 inhab., who are chiefly occupied in the manufacture of linen and lace, and possesses broad and clean streets. It was formerly the capital of West Flanders. Its cloth-making dates back to 1073, and about 1247 Ypres is said to have been the wealthiest and most powerful commercial town in Flanders, with a population of 200,000 and upwards of 4000 looms in constant activity. A succession of popular risings, the great plague (p. 340), and the siege of the town and burning of the suburbs by the burghers of Ghent in 1383, which caused many of the weavers to migrate, annihilated its flourishing woollen industry. The devastations of the iconoclasts (1566) and the soldiers of Alva, and the capture of the city by the Gueux (1578) and Alexander Farnese (1584) reduced the population to 5000. During the 17th cent. Ypres was four times taken by the French (1648, 1649, 1658, 1678) and it belonged to France until 1715. The bishopric founded in 1559 was suppressed in 1801. Ypres thus possesses now but a shadow of its former greatness, but it still contains many memorials of its golden period, which make it one of the most interesting towns in Belgium. Ypres is the seat of the Belgian *Ecole d'Equitation* (Pl. B, 4, 5), or army riding-school. — *Diaper* (*i. e.* d'Ypres) linen takes its name from this town.

From the railway-station (Pl. A, 4) we first follow the Rue de la Station (Statie-Straat) to the N.E. and then turn to the left into the Rue du Temple, near which, beyond the *Church of St. Nicholas* (Pl. B, 3), is an old brick tower, the only relic of the *Abbey of Thérouanne*, which was transferred to Ypres in 1559. — The Rue au Beurre (Boter-Straat), with its picturesque gabled houses (Nos. 58, 54, 22, & 20), leads to the N.E. to the Marché-bas (Neermarkt; p. 43) and the Grand' Place or Groote Markt (Pl. C, 3). Here, to the left, stand the so-called —

***Halles** (Pl. B, C, 3), the most considerable edifice of its kind in Belgium, begun by Count Baldwin IX. of Flanders (p. 210) in 1200, completed in 1304, and restored in 1843-62. The three early-Gothic façades of the *Halle des Drapiers* or *Cloth Hall* proper have three stories each and are flanked by corner-turrets. The statues in the niches of the top-story (Counts of Flanders on the S. and W., celebrated natives of Ypres on the N.) were destroyed by the French in 1793 but replaced by new ones in 1854-75.

On the S. side, in the centre of the main façade (435 ft. in length), rises the massive, square *Belfry* (230 ft.), with turrets at the angles.

The E. side of the Halles is bounded by the so-called *Nieuwerk*, a charming Renaissance structure erected in 1620-24, probably from designs by *Jan Sporeman* (1575); its groundfloor consists of an elegant open hall (20 ft. wide), boldly supported by columns.

The unpretentious structure between the Nieuwerk and the N. end of the Cloth Hall is the *Stedehuis* or *Town Hall (Hôtel de Ville)*, dating originally from the 14th cent. but altered more than once after the fire of 1498. Of the two old Gothic gables of wood in the court, that to the left belongs to the Salle Echevinale.

The entrance to the Halles is in the town-hall, opposite St. Martin's Church (open 9-12 & 2-4; porter on first floor; $^1/_2$ fr.). The former *Salle Echevinale*, in the middle of the Nieuwerk, has been restored in the modern Gothic style. It is adorned with frescoes by *Guffens* and *Swerts*, painted in 1869 (Festal Entry of Philip the Bold of Burgundy and his wife, the last Countess of Flanders, in 1384, and other scenes from the town's history), and contains a fine modern chimney-piece by *Malfait*, and some old wall-paintings (restored) of the Counts of Flanders (1322-1468) and SS. Mark and John. All these are best seen by afternoon-light. The wooden ceiling should be noticed. — The upper floor of the Cloth Hall consists of three huge galleries with timber ceilings. The E. half of the S. wing, which is divided into two parts by the belfry, is embellished with twelve mural paintings by *Ferd. Pauwels* (1872-81), representing the chief events in the history of Ypres. The series begins with the foundation of the Hospital of the Virgin in 1187 and ends with the siege of 1383 (p. 41). One of the most powerful scenes depicts the ravages of the plague in 1347. The embellishment of the W. half, with allegorical paintings representing the manufacture of cloth, by *Delbeke* (d. 1891), has not been finished. The W. wing contains the wooden façade of a Gothic house (15th cent.).

The extensive *Municipal Archives* are accessible on Mon. & Tues., 9-12 & 2-4.

Between the Cloth Hall and St. Martin's church, which lies behind it, is a statue of the Belgian statesman *Vandenpeereboom*, erected in 1892.

The *Church of St. Martin (Pl. B, C, 3), formerly the cathedral of the diocese (p. 41), was built in the 13th cent. on the site of an earlier edifice founded in 1073; the choir, in the Transition style, dates from 1221, the early-Gothic nave and aisles from 1254. The unfinished tower, 190 ft. high, was added after 1433 by *Martin Uutenhove* of Malines. The plain chapel on the S. side was an addition of 1622. The S. transept, the lower part of which was unskilfully restored about 1860, has a magnificent rose-window, a handsome gable, and an elaborately carved late-Gothic portal. Between the pillars of the W. porch is a triumphal arch, constructed in 1600 by *Urbain Taillebert* of Ypres.

The Interior, a basilica with slender round pillars and a triforium, is 318 ft. long and 168 ft. wide. — At the beginning of the N. aisle is a brazen font in the Renaissance style (16th cent.). — The S. aisle is separated from the old parish chapel and the chapel of St. Anna by a tasteful brazen screen (1622), with alabaster statuettes of saints. The first-named chapel contains a picture by *Jan Thomas ('van Yperen')*, a pupil of Rubens, representing an ecclesiastic kneeling before the Virgin (1645), and another, by *F. P. Hals* of Ghent, representing the raising of the siege of 1649 through the interposition of the patron-saint of Ypres. Opposite the St. Anna Chapel is the pulpit, carved in an exuberant baroque style.

The beautiful *Choir, which has neither ambulatory nor chapels, contains some fine late-Renaissance choir-stalls, carved by *Urbain Taillebert* in 1598. Over the baroque high-altar is an Assumption ascribed to *Luca Giordano*. To the left is the late-Gothic monument of Louise de Laye, widow of Hugonet, Chancellor of Burgundy (p. 64). The tomb of Bishop Ant. de Hennin is by *Taillebert* (1622). A small flat stone in front of the altar of St. Martin marks the grave of *Jansenius* (d. 1638), Bishop of Ypres, founder of the sect named after him (see p. 425). — In the Sacristy are some fine old ecclesiastical vessels.

The *Tower* (343 steps), which is always open, commands an extensive view. Part of the late-Gothic *Cloisters* (not accessible) is seen from above.

To the E. of St. Martin's Cloisters, opposite the Nieuwerk (p. 41), is the *Conciergerie* (Pl. C, 3), a late-Renaissance edifice of 1633. To the left of it are two *Gabled Houses*, in the Renaissance style.

The adjacent North Quarter of the town contains a number of interesting old houses. Among these may be mentioned Nos. 2, 13, & 31 in the Rue d'Elverdinghe (Pl. B, A, 3); No. 2, Rue de Boesinghe; three *Guild Houses* (Nos. 15, 19, 21) in the Marché au Bétail (Pl. B, 4), including that of the Seamen (No. 15; 1629); and Nos. 15 & 49 in the Nouveau Marché au Bois (Pl. B, C, 2). — The **Maison Biebuyck* (Pl. C, 2), Rue de Dixmude 54, dating from 1544, is one of the most beautiful Gothic houses in Belgium. Nos. 66 & 81 in the same street have baroque façades of the 17th century.

In the Nouveau Chemin St. Martin lies the old *Béguinage* (Pl. B, C, 2; comp. p. 71), now occupied by gendarmes.

In the Marché-bas or Neermarkt, nearly opposite the Cloth Hall on the S.W., is the *Meat Market (*Boucherie*; Pl. B, C, 3), a double-gabled Gothic house, the lower stories of which, in hewn stone, date from the 13th century. On the first floor is the *Municipal Museum* (open free on Sun., 11-1 & 2-4; at other times 50 c.; no catologue). Entrance at the back (concierge at No. 24).

On or near the walls of the Staircase are a waggon from Goes in Zeeland (18th cent.), the original woodcut of an old plan of Ypres (16th cent.), and other objects of interest. — Room I. Natural history and ethnological collections; porcelain, fayence, chests, cabinets, beam-ends, and other articles in carved wood. Among the pictures is the Prodigal Son, by *Jan Thomas*. — Room II. Fine chimney-piece with a view of the Grand' Place of Ypres, old views of the city, the archive-chest of the Clothmakers (from the Belfry), coins and medals. In the centre, drawings of the façades of old Ypres houses, by *Aug. Böhm* (1848). Paintings: 63. *Jan Thomas*, Penitents; *Rubens*, 42. Miracles of St. Benedict (sketch; original in possession of the King of the Belgians), 43. Landscape; 9. *Pieter Brueghel the Younger* (?), Flemish fair; opposite, 58. *Pieter Steenwyk*, The painter in his studio; 40. *Is. van Ostade* (?), Pig-killing. — An adjacent room contains old leathern hangings and wood-carvings.

Opposite the Cloth Hall is the wide Rue de Lille, or Ryssel-Straat, leading to the S.W. At No. 38 in this street (on the right) is the Belle-Gasthuis or *Hospice Belle* (Pl. C, 4; small fee), an asylum for old women, founded about 1279 by Christine de Guines, widow of Salomon Belle, and rebuilt in 1616. The chapel contains a noteworthy votive painting (Madonna and Child with the donors, on a gold ground) and a polychrome votive relief, both dating from 1420. In the ante-chapel are old gravestones (15-16 cent.).

The Hôtel Merghelynck (Pl. C, 4), at the corner of the Rue de Lille and the Marché aux Vieux Habits, built in 1774-77, has been fitted up since 1892 as a museum of the 18th cent., with antique furniture, china, drawings, and engravings (adm. 10-12 a.m. and 2 to 6, 5, or 4 p.m., according to the season; fee 1 fr.; cat. $2^1/_2$ fr.).

The *Steenen*, Rue de Lille 66-68, a Gothic edifice of the 14th cent., was turned into the *Post Office* (Pl. C, 4) in 1902 and enlarged by an addition in the same style. — Farther on, to the left, is the church of *St. Peter* (Pl. D, 5), begun in 1073; the W. portal is Romanesque; the rest has been modernized. — The *Hospice St. Jean* (Pl. C, D, 5), founded in 1277, contains a charming room ('Ouvroir des Sœurs') in the Renaissance style (1555). — The timber façade of No. 198 Rue de Lille, close to the *Porte de Lille* (Pl. D, 6), is also worth seeing.

From this gate, which dates, with its three towers, from 1395, we may wander through the pretty promenades laid out on the site of the *Anciens Remparts* (old ramparts). The name of the *Zaalhof* (Pl. C, 5) commemorates an old castle of the Counts of Flanders.

From Ypres to Roulers, see p. 47. — *Steam Tramway* to (20 M.) *Furnes*, see p. 46. — Another steam-tramway runs to ($5^1/_2$ M.) *Kemmel* (Hôt. Legrand), whence one branch of it goes on to (13 M.) *Warneton* (Waasten), the other to (9 M.) *Neuve Eglise* (Nieuwkerke). The belvedere on the *Montagne de Kemmel* (512 ft.) commands an extensive panorama (adm. 10 c.).

From Ypres to Poperinghe and Hazebrouck, 19 M., railway in 1 hr. The chief intermediate station is (6 M.) **Poperinghe**, a town with 11,200 inhab., which possesses a church (St. Bertin's) of about 1300, with an interesting W. portal and a carved oaken pulpit. Hops are extensively grown in the vicinity. — Beyond (10 M.) *Abeele* the line crosses the French frontier, passes *Godewaersvelde* and *Caestre*, and joins the Lille and Calais railway at (19 M.) *Hazebrouck* (p. 3).

Beyond Ypres the line is continued to *Comines* (p. 49), *Armentières*, and *Lille* (p. 3).

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2. From Ghent to Nieuport ($54^1/_2$ M., in 2-$3^1/_4$ hrs.; fares 8 fr. 30, 5 fr. 60, 3 fr. 30 c.) and to Dunkirk (67 M., in $3^1/_2$-$4^3/_4$ hrs.; fares 10 fr. 60, 7 fr. 90, 5 fr. 25 c.).

Ghent, see p. 49. — Thence to (11 M.) *Deynze*, junction for Courtrai and Lille, see p. 73. — $13^1/_2$ M. *Grammene*; 16 M. *Aerseele*.

$20^1/_2$ M. **Thielt** (145 ft.; *Hôt. de la Plume*), an old town with 10,300 inhab., once a busy cloth-making place, as its Cloth Hall and Belfry indicate. Branch-line hence to (7 M.) *Ingelmunster*, see p. 47; steam-tramways to *Eecloo* (p. 73) viâ *Aeltre* (p. 2), and to *Hooglede* (p. 47) viâ *Swevezeele* (p. 21), *Ardoye* (see below), and *Roulers* (p. 47).

$23^1/_2$ M. *Pitthem*; 26 M. *Ardoye-Coolscamp*.

31 M. **Lichtervelde** (see p. 47). — 35 M. *Cortemarck*, the junction of the Ostend and Ypres line (see p. 40).

42 M. **Dixmude**, Flem.: *Diksmuide* (25 ft.; *Hôt. de Dixmude*), is a small town on the *Yser*. The parish-church of *St. Nicholas* contains a fine *Rood Loft, in the richest Flamboyant style, ascribed to Urban Taillebert (p. 42), an Adoration of the Magi by *Jordaens* (1644), a marble font with a bronze cover of 1626, and other works of art. Dairy-farming is practised with great success in this neighbourhood, and a brisk trade in butter is carried on with England.

The Nieuport line here diverges to the N.W. from the main line to Dunkirk (see below). — 44 M. *Caeskerke;* 47 M. *Pervyse;* 50 M. *Ramscapelle.*

$52^1/_2$ M. *Nieuport-Ville*, station for the town of **Nieuport** (20 ft.; *Hôt. de l'Espérance*, Rue Longue; *Hôt. du Pélican*, in the market-place; *Hôt. du Boulevard*, at the station, all unpretending), a small and quiet place on the *Yser*, with 3500 inhabitants. In the 9th cent. a castle stood here, erected by the Flemish counts for protection against the Normans. In 1160 the people of Lombartzyde (p. 16) removed to this spot, which then changed its name from *Santhoven* to *Neoportus.* Nieuport is noted for its obstinate resistance to the French in 1489 and for the 'Battle of the Dunes' in July, 1600, in which the Dutch under Maurice of Orange defeated the Spaniards under the Archduke Albert. The strong fortifications were razed in 1860. Besides several quaint private houses the most interesting buildings are the *Cloth Hall* of 1480, with a lately restored *Belfry*, the massive baroque *Bell Tower*, near the market-place, and the Gothic *Church* (restored in 1903), containing a rood-loft, tasteful choir-stalls, a tabernacle of the 15th cent., a sculptured altar in the baroque style of 1630, and several old tombstones. The *Town Hall* contains a small collection of paintings. The *Donjon* is the only relic of the Templars' castle since the destruction of the town by the inhabitants of Ghent and the English in 1383. — Outside the town, on the side next the sea, is a *Lighthouse* built in 1284. The locks on the canals to Ostend and Furnes, which enter the Yser here, are not uninteresting.

Steam-tramway to *Nieuport-Bains*, *Ostend*, and *Furnes*, see p. 15.

$54^1/_2$ M. *Nieuport-Bains*, see p. 16. Most of the hotels are within a few hundred yards of the station.

The Railway to Dunkirk continues to run to the W. beyond Dixmude. 48 M. *Oostkerke;* 49 M. *Avecapelle.*

52 M. **Furnes,** Flemish *Veurne* (20 ft.; *Hôtel Royal*, in the market-place, R. 2-$2^1/_2$, B. $^3/_4$, D. $1^1/_2$-$2^1/_2$, pens. 5-6 fr.; *Hôt. de la Noble Rose*, near the market-place, R. 2, B. 1, D. $2^1/_2$, pens. 6 fr.; *Hôt. de France*, at the station; *Café du Sport*, in the market-place), now a dull town with 6000 inhab., was formerly of much greater importance. Many strangers are attracted to Furnes by the great procession which has taken place here annually since the 12th cent. on the last Sunday in July. The Story of the Passion is dramatically represented in Flemish on this occasion by groups in costume from among the members of the *Confrérie de la Sodalité* (begins at 3.30 p.m.; seat in the Hôtel de Ville 1 fr.).

The *Hôtel de Ville*, in the quaint old *Grand' Place, a Renaissance structure of 1596-1612 by Lieven Lukas, contains some interesting wall-hangings of Spanish leather, a chimney-piece with representations of still-life by Snyders(?), old Flemish tapestry, and two carved doors (1623). — Adjacent is the old *Châtellenie*, now the *Palais de Justice*, built by Sylvanus Boulin in 1612-1628. The antechamber on the first floor was the former meeting-place of the Inquisition; the main hall contains a painting by Alb. de Vriendt (p. 166), representing Philippe le Bel swearing to observe the rights of Furnes (1500); the adjoining chapel has a timber roof and good wood-carvings in the choir (key in the tavern to the left; fee $1/2$ fr.). — On the E. side of the Grand' Place are the old *Meat Market*, a Renaissance structure of 1615 (now a theatre), and the Gothic so-called *Pavillon des Officiers Espagnols* (13-14th cent.), the earliest town-hall, restored in 1890-95 for the reception of the municipal archives and library. The so-called *Corps de Garde* (now the police-office), on the S. side of the market-place, is a Renaissance building of 1636.

Behind the Châtellenie rises the massive *Belfry*, with a spire of 1624. The adjoining *Church of St. Walburga* is said to have been originally founded by Baldwin of the Iron Arm (p. 22); the present building was designed at the beginning of the 14th cent. on so extensive a scale that only the choir, with its radiating chapels, has been completed. It contains finely carved choir-stalls (beginning of 17th cent.) and a reliquary of the 15th cent. (in the sacristy).

The *Hôtel de la Noble Rose* (p. 45) is a Renaissance edifice of 1572. — The interior of the *Church of St. Nicholas*, near the S.E. corner of the market-place, a Gothic structure of the 14th cent., with a huge unfinished tower, was thoroughly modernized in 1890-97.

Steam-tramway to Ostend, see p. 15. — Another steam-tramway runs to ($19^1/_2$ M.) *Ypres* (p. 40), passing ($3^1/_2$ M.) *Wulveringhem*, with the château of *Beauvoorde*, built in 1595-1617, and restored since 1875 by M. Merghelynck, and ($10^1/_2$ M.) *Oostvleteren*, with an old screen in the parish-church, brought from St Martin's at Ypres. Near Oostvleteren is the castle of *Nevele* (16th cent.).

The next station, *Adinkerke-La-Panne*, is the last in Belgium. *La Panne* (p. 17) lies $1^1/_2$ M. to the N.W. (tramway, see p. 15). — *Ghyvelde* is the first French station. Then, *Zuydcote*, *Rosendael*.

67 M. **Dunkirk**, French *Dunkerque* (*Chapeau Rouge*, Rue St. Sébastien, R. from 4, B. $1^1/_4$, déj. 3, D. $3^1/_2$, omn. 1 fr.; *Hôtel de Flandre*), a strongly-fortified town with 38,900 inhab., in the Département du Nord, is now a busy commercial place and fishing-station. A small English colony resides here (English church). Among the objects of interest are the Gothic *Church of St. Eloi* (fine stained glass), the *Belfry* (295 ft.), with chimes, the *Town Hall* (1896-1901), and the statue, by David d'Angers, of *Jean Bart* (1651-1702), the famous sailor and privateer of Dunkirk. A tramway (25 c.) runs to the N.E. to *Malo-les-Bains*, a sea-bathing resort. Comp. *Baedeker's Northern France.*

3. From Bruges to Courtrai, 33 M., railway in $1^1/_4$-$1^3/_4$ hr. (fares 4 fr. 5, 3 fr. 5, 2 fr. 5 c.). Carriage are changed at Roulers.

Bruges, see p. 20. — 11 M. **Thourout**, see p. 40. — 14 M. *Lichtervelde*, see p. 44. Then *Gits* and *Beveren.*

19 M. **Roulers,** Flem. *Roeselaere* (90 ft.; *Duc de Brabant*), a town with 23,100 inhab., high above which rises the handsome Gothic tower of the church of St. Michael. Roulers carries on a busy trade in linen goods. Here, on 13th June, 1794, a fierce conflict took place between the Austrians under Clerfait, and the French under Pichegru and Macdonald, in which the latter were victorious. This defeat was the prelude to that of Fleurus (p. 238), thirteen days later.

Branch Line to Ypres, 14 M., in $^1/_2$-$^3/_4$ hr. (fares 1 fr. 75, 1 fr. 35, 90 c.). Stations *Moorslede-Passchendaele*, *Zonnebeke*, *Ypres* (p. 40) — From Roulers to Menin, 11 M., branch-railway in 22-27 min. (fares 1 fr. 75 c., 1 fr. 15, 70 c.). Stations *Beythem*, *Ledeghem-Dadizeele*, *Menin* (p. 49). — To *Hooglede* and to *Thielt*, see p. 44.

21 M. *Rumbeke* possesses a fine Gothic church and a château of Count Limburg-Stirum. — $23^1/_2$ M. *Iseghem*, with 9000 inhab., contains numerous linen-factories. Tobacco is extensively cultivated in the environs. Between Iseghem and (26 M.) *Ingelmunster*, a small town with noted carpet-manufactories, is the handsome château of Baron Gilles. From Ingelmunster branch-lines diverge to *Thielt* (p. 44) and to *Waereghem* (see p. 73). — 28 M. *Lendelede;* 30 M. *Heule*, with a clumsy Gothic church. Near Courtrai the train crosses the *Lys* or *Leie.*

33 M. *Courtrai*, see p. 73.

6. From Brussels to Courtrai and Ypres.

Railway from Brussels to *Courtrai*, 55 M., in $1^1/_2$-3 hrs. (fares 8 fr. 30, 5 fr. 60, 3 fr. 30 c.); from Courtrai to *Ypres*, 21 M., in 1 hr. (fares 2 fr. 60, 1 fr. 95, 1 fr. 30 c.). — Departure in Brussels from the *Station du Nord* (p. 83).

From Brussels to (15 M.) *Denderleeuw*, see p. 2. The line to Ghent and Ostend (R. 1a) here diverges to the N.W., and that to Grammont and Ath (p. 6) to the S.W. Our line enters E. Flanders, and passes *Haeltert*, *Burst* (branch to Alost), and *Herzele.* — 27 M. *Sotteghem*, a small town of 2900 inhab., with several boot and shoe manufactories, is the junction of the Ghent and Grammont line (R. 19) and of a line to Renaix (p. 73). The church contains the tombs of Count Egmont (p. 100), his wife, and his sons. — Three small stations.

38 M. **Oudenaarde**, Fr. *Audenarde* (45 ft.; *Hôt. du Saumon*, *Hôt. de la Pomme d'Or*, both in the market-place and well spoken of; *Ville de Gand*, *Hôt. de Bruxelles*, with café-restaurant, both near the station), a very ancient town with 6500 inhab., once celebrated for its tapestries, possesses manufactories of linen and cotton goods. It was the birthplace of Margaret of Parma (b. 1522), regent of the

Netherlands under Philip II., a natural daughter of Emp. Charles V. and Johanna van der Gheenst. Under the walls of the town, on 11th July, 1708, the Allies commanded by Marlborough and Prince Eugene of Savoy gained a decisive victory over the French. — An hour is sufficient for a visit to the beautiful Hôtel de Ville, or town-hall.

The street to the right, nearly opposite the station, leads in 10 min. to the centre of the town. At the entrance to the town stands a *Monument* to volunteers from Oudenaarde who perished in Mexico while serving under Emp. Maximilian, by *Geefs* (1867).

We next reach the Grand' Place, in which is situated the **Town Hall, a small, but very elegant building, erected in the late-Gothic style by *H. van Peede* and *W. de Ronde* in 1525-29 and showing traces of the influence of the Hôtel de Ville at Brussels (p. 120). It has recently been restored without and within. The groundfloor consists of a pointed hall borne by columns, and above it are two stories with pointed windows. The tower which rises from the pointed hall in the centre of the façade is particularly rich. It consists of five stories, and is covered with a crown-shaped roof. The numerous statuettes with which the building was once embellished have all disappeared. We ascend the flight of steps, leading to the *Salle des Pas Perdus*, which contains a late-Gothic chimney-piece by Peter van Schelden. An attendant (50 c.) opens the council-chamber. The portal of this room, a masterpiece of wood-carving, was executed by *Paul van Schelden* in the Renaissance style in 1531; the handsome late-Gothic chimney-piece is by the same master (1529). — The Van der Straeten Library and Collection of Coins have belonged to the town since 1895.

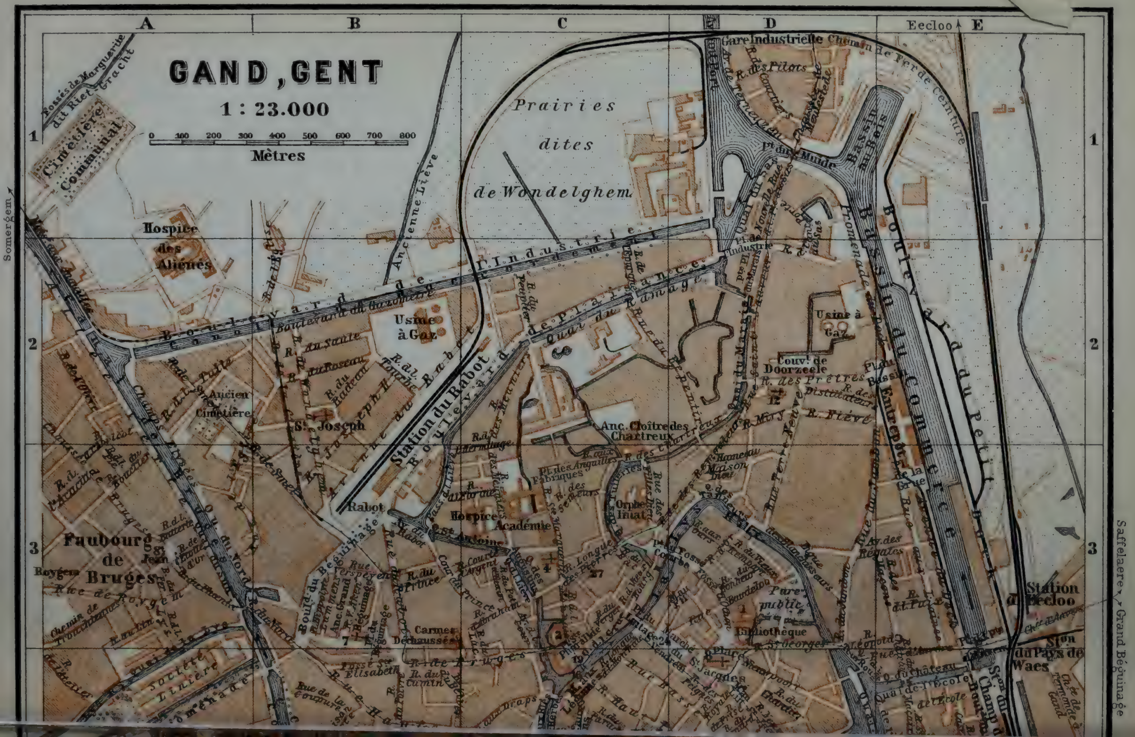
Behind the Town Hall is the old *Cloth Hall*.

In the S.E. corner of the Place, to the right as we quit the Town Hall, is the *Church of St. Walburga* (recently restored), partly in the Romanesque style of the 12th cent., and partly in the Gothic style of the 14th and 15th, with a very prominent transept. The massive and well-proportioned square tower has unfortunately been left unfinished. The interior contains paintings by *De Crayer* and others, the tomb of Claude Talon, and a rich polychrome reredos of the late Renaissance (first chapel on the N. side).

The church of *Notre Dame de Pamele*, 6-8 min. farther to the S., on the other bank of the Scheldt, an interesting example of the transition style of the 13th cent., with later additions and an octagonal tower above the cross, has been successfully restored. It contains two sarcophagus-monuments of 1504 and 1616.

From Oudenaarde to Deynze, 11 M., steam-tramway in about 1$^1/_4$ hr. (1 fr. 30 or 90 c.). Stations: *Bevere*, *Oyck*, *Wanneghem-Lede*, *Cruyshautem*, *Peteghem* (p. 49). — From Oudenaarde to Mouscron, 23$^1/_2$ M., railway in 1$^1/_2$-1$^3/_4$ hr. (3 fr. 70, 2 fr. 50, 1 fr. 45 c.). Stations: 11 M. *Avelghem* (p. 76); 21 M. *Herseaux* (p. 76); 23$^1/_2$ M. *Mouscron* (p. 76).

From Oudenaarde to *Ghent* or *Mons*, see p. 73.



GAND, GENT
1 : 23.000
0 100 200 300 400 500 600 700 800
Mètres
Eecloo
Somergem
Saffelaere
Grand Béguinage
Prairies dites de Wondelghem
Cimetière Communal
Fossés de Marguerite dit Riet Gracht
Hospice des Aliénés
Ancienne Lieve
Boulevard de l'Industrie
Boulevard du Gazomètre
Usine à Gaz
Station du Rabot
Rabot
St. Joseph
Ancien Cimetière
Faubourg de Bruges
Gare Industrielle
Chemin de Fer de Ceinture
Bassin au Bois
Bassin du Commerce
Boulevard du Petit Dock
Promenade du Dock
Entrepôt
Couvt. de Doorzeele
Anc. Cloître des Chartreux
Orphelinat
Hospice
Académie
Parc public
Bibliothèque
Carmes Déchaussés
Station d'Eecloo
Stn. du Pays de Waes
Stn. du Champ du Bouloir
Quai de l'Ecole
Rue de Bruges
Rue Haute
Champs Elysées
Société Linière

1. Athénée . . . D.3.
2. Château des Comtes . . C.3.
Églises:
3. Ste Anne . . . . . E.5.
4. des Augustins . . . C.3.
St Bavon (Cathédrale) D.4.
6. Ste Barbe . . . . C.5.
7. Ste Elisabeth . . . B.3.
8. St Jacques . . . D.4.
9. St Michel . . . C.4.
10. St Nicolas . . . C.4.
11. St Pierre . . . D.6.
12. St Sauveur . . . D.2.
13. Schreiboom . . . C.6.
14. Abbaye d. St Bavon . E.4.
15. Temple protestant . D.5.
16. Grande Boucherie . . C.4.
17. Hospice des Aveugles . C.5.
18. Maison des Bateliers . C.4.
19. Marché aux Poissons . C.4.
20. Palais Episcopal . . . D.4.
21. " de Justice . . . C.5.
22. Poste et Télégraphe . . C.5.
23. Séminaire Episcopal . D.4.
24. Statue d'Artevelde . . D.3.
25. Théâtre Français . . C.5.
26. " Flamand C.D.4.
27. Musée d'Archéologie C.3.
Gare du Sud
Parc de la Citadelle
Musée d.Beaux-Arts
Ecole Normale
Inst. et Jardin Botan.
Faubourg de la Colline
Faubg de Courtrai
Hôpital Civil
Hospice des Vieillards
Hospice des Orphelins
Instituts Universit.
Inst. Universit.
Prairies de la Biloque
Vélodrome
Lieu dit de Molen
Lieu dit Loytingskens
Lieu dit de Loo
St Pieters-Aygem
Stat. de Gand St Pierre
Stat^on de Ledeberg
Stat^on de Gentbrugge
Gentbrugge
Ledeberg
Meirelbeke
Ostende
Place d'Armes
Place Artevelde
Cloître des Apostolines
Cloître du Nouveau Bois
Petit Béguinage
Hospice Lousbergs
Casernes
Caserne
Cas
Hôpital Militaire
St Martin
Akkerghem
Sœurs de Charité
Pl. du Casino
Casino
Egl. des Récollets
Jésuites
Université
Ecole Industr.
Refuge de Ste Marie
Rue de Savaen
Rue des Baguettes
Rue Plateau
Rue St Amand
Rue St Pierre
Rue Bénard
Rue du Tigre
Rue du Lion
R. de l'Eléphant
Rue des Écuries
Boulevard St Liévin
Boulevard du Jardin Zoologique
Boulevard Frère Orban
Rue St Liévin
Rue du Jardin
Quai des Moines
Quai de Terplaten
Boulevard de la Citadelle
Boul. Léopold
Boul. de Bruxelles
Chaussée de Bruxelles
Boul. de l'Escaut
Boul. d.l. Citadelle
Bd de l'Horticulture
Boul. du Parc
Rue des Deux Ponts
Rue Longue du Verger
Quai des Pêcheurs
A B C D
5 6 7

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The next stations are *Peteghem-lez-Audenarde* and *Anseghem*, the first place in West Flanders (a branch-line to Waereghem and Ingelmunster, p. 47). Then *Vichte*, *Deerlyck*, and *Staceghem*.

55 M. **Courtrai**, see p. 73.

$58^1/_2$ M. *Wevelghem*. — $61^1/_2$ M. *Menin* (Flem. *Meenen*) a town on the Lei or Lys, with 11,700 inhab., once fortified, where the Prussian General Scharnhorst (d. 1813) first distinguished himself against the French, in 1794. Branch-line hence to Roulers, see p. 47; another runs to the S. to Roubaix in France. — From this point the right bank of the Lys belongs to France. — 65 M. **Wervicq** (55 ft.; *Lion Blanc*), with 8000 inhab., possesses a number of tobacco-manufactories. The *Church of St. Medardus*, founded in 1214, rebuilt in 1383-1430, and recently thoroughly restored, is a tasteful specimen of late-Gothic. Fine carved confessionals in the interior. — 67 M. *Comines* (Flem. *Komen*) formerly a fortified town, was the birthplace of the historian Philip of Comines (1445-1509). Branch-lines hence to *Lille* and to *Armentières* in France, see p. 3.

76 M. *Ypres*, see p. 40.

7. Ghent, French *Gand*.

Railway Stations: 1. *Gare du Sud* (Pl. D, 5, 6; restaurant), the principal station, for the trains of the government-lines to Brussels, Antwerp (viâ Termonde), Ostend, Terneuzen, Oudenaarde, Malines, Louvain, Liège, Bruges Courtrai (for Paris viâ Lille), Dixmude (Nieuport, Dunkirk), and Braine-le-Comte. The mail-trains between Ostend and Brussels do not enter this station; passengers for Ghent change at No. 2. — 2. *Gare de St. Pierre* (Pl. B, 7), a secondary station for the government-lines, serving the S. part of the town (comp. pp. 1, 2). — 3. *Station du Pays de Waes* (Pl. E, 3, 4), for the trains through the Waesland to Antwerp (R. 10b). — 4. *Station d'Eecloo* (Pl. E, 3; restaurant), for the trains to Terneuzen (p. 72) and Bruges viâ Eecloo (pp. 72, 73). The last two, opposite each other, are on the E. side of the town, 1 M. from the Gare du Sud. — 5. *Station du Rabot* (Pl. B, 2, 3), a station on the Chemin de Fer de Ceinture, a loop-line beginning at the Gare du Sud. — Stations of the steam-tramways, see p. 73.

Hotels (none quite first-class; comp. p. xii). *In the Town:* Hôtel de la Poste (Pl. c; C, 5), Place d'Armes, R. from $4^1/_2$, B. $1^1/_2$, déj. 3, D. 4, pens. 10-12 fr., good French wines; Royal (Pl. b; C, 5), Place d'Armes, also a hôtel garni, R. from 4, B. $1^1/_2$, déj. $2^1/_2$, D. $3^1/_2$ fr.; Hôtel de l'Etoile (Pl. d; C, 4), Rue de l'Etoile 28, near the Marché aux Grains, R. from 3, B 1, déj. 2, D. 3 fr., frequented by English tourists; Comte d'Egmont (Pl. e; C, 4), Rue de la Catalogne 17, very fair. — *Near the Gare du Sud:* Gambrinus, Rue de Flandre 73, R. $2^1/_2$-3, B. 1 fr.; Tivoli, Rue de Flandre 69, R. 2-3, B 1, D. $1^1/_2$-2 fr., plain; Hôtel de la Paix (Pl. h; D, 5), Place de la Station 38, at the corner of the Rue de Flandre, with restaurant; Hôt. de Londres (Pl. i; D, 5), Place de la Station 6. — *Near the E. Stations:* Hôtel-Restaurant Léopold Deux, unpretending. — Pension: *Mlle. Magnier*, Rue Guinard 15 (Pl. C, 5), pens. 5-6 fr.

Restaurants. **Mottez*, Avenue Place d'Armes 3 (Pl. C, 5); *Bouard*, Rue Courte de la Croix 3, near the Rue de la Croix (Pl. C, D, 4), with rooms; **Gambrinus*, see above, D 2-3 fr.; *Rocher de Cancale* (also rooms; D. 2-3 fr.), *Taverne St. Jean*, those two in the Marché aux Oiseaux; *Aux Armes de Zélande* (also rooms), Marché aux Grains 35 (Pl. C, 4); *Au Paysan*, Rue des Vanniers (Pl. C, 4), D. from $1^1/_2$ fr., unpretending. — **Beer.** **Gambrinus*, see above; *Tivoli* (see p. 49), *Bürgerbräu*, *Café Teniers* (English ale), all in the Rue de Flandre (Nos. 69, 79, 1); *Trois Suisses*, Marché aux Grains (bedrooms). — **Wine.** *Central Tienda*, Rue de Flandre 41; *Continental Bodega*, Rue Courte du Jour 1.

Cafés. *Café-Restaurant des Arcades*, on the E. side of the Place d'Armes (Pl. C, 5); *Vanaise* (confectioner), Marché aux Oiseaux 11 (Pl. C, D, 5).

Cabs, one-horse, the first 1/2 hr. 1 fr., each following 1/4 hr. 50 c.; two-horse, 1 1/2 fr. and 75 c.; at night (11.30-6 o'cl.) 1 fr. more. Trunk 20 c. — In cases of complaint, the driver is bound to take his fare to the nearest police-station without charge.

The **Electric Tramways** have a uniform fare (1st cl. 15 c., 2nd cl. 10 c.) for any distance within the city, including 'correspondance'. — 1. *Gare du Sud* (Pl. D, 5, 6) viâ Place St. Bavon (Pl. C, D, 4), Marché aux Grains (Pl. C, 4), Place Ste. Pharailde (Pl. C, 3, 4), and Rue du Rabot (Pl. B, 3) to *Boulevard du Gazomètre* (Pl. A, 2). Signs blue. — 2. *Ledeberg* (Chaussée de Bruxelles; Pl. E, 6, 7) viâ Gare du Sud, Place d'Armes (Pl. C, 5), Marché aux Grains, and Place Ste. Pharailde to *Porte du Sas* (Pl. D, 1). Signs white. — 3. *Porte de Bruges* (Pl. A, B, 3) viâ Marché aux Grains and Marché du Vendredi (Pl. C, D, 3, 4) to *Chaussée d'Anvers* (Pl. E, 3). Signs yellow. — 4. *Marché aux Grains* (Pl. C, 4) viâ Place d'Armes (Pl. C, 5), Rue de Courtrai (Pl. C, 5, 6), Boul. du Parc (Pl. B, C, 7; near the Gare de St. Pierre), Parc de la Citadelle (Pl. C, 7), Plaine St. Pierre (Pl. C, D, 6), Gare du Sud, and Rue Charles Quint to *Place St. Jacques* (Pl. D, 4). Signs red. — 5. *Gare du Sud* (Pl. D, 5, 6) viâ Place d'Artevelde (Pl. D, E, 5), Boulevard du Château (Pl. E, 5, 4), and Chaussée d'Anvers (Pl. E, 3) to *Mont St. Amand.* Signs green. — 6. *Gare du Sud* (Pl. D, 5, 6) viâ Boulevard Frère-Orban (Pl. D, E, 6, 7) to *Ledeberg* (Pl. E, 7). Signs white.

Theatres (in winter only). *Grand Théâtre Royal*, or *French Theatre* (Pl. C, 5; p. 66), Rue du Théâtre, near the Place d'Armes; operas and dramas. *Flemish Theatre* or *Vlaamsche Schouwburg* (Pl. D, 4; p. 58), Place St. Bavon, for dramas; *Théâtre Minard* (Pl. D, 5), Rue du Pont Madou, for comedies and operettas. — Circus (Pl. D, 5), Rue Neuve St. Pierre.

Concerts. In summer, band in the *Place d'Armes* (p. 66), Sun. 12-1 and 8-10 p.m., and Wed. 8-10 p.m.; in the *Parc de la Citadelle* (p. 67), Thurs. 5 p.m.; also thrice weekly at the *Casino* (p. 66; adm. 1 fr.). — Fair or *Kermesse* on the 2nd Sun. in July and two following days.

Post and Telegraph Office (Pl. C, 5), Place du Commerce 6; branch-offices at the Gare du Sud, the Marché aux Légumes, etc.

Booksellers. *J. Vuylsteke*, Rue des Vaches 15; *E. van Goethem*, Rue des Foulons 1; *Ad. Hoste*, Rue des Champs 47; *Vyt* (second-hand books), Rue Basse des Champs. — **Photographs.** *Edm. Sacré*, Rue de la Calandre; *D'Hoy*, Rue Courte du Jour; *Au Timbre-Poste*, Place Laurent 17.

English Church *(St. John's)*, Place St. Jacques (Pl. D, 3, 4); services at 8.30, 10.30, and 6.30; chaplain *Rev. Jas. Louis Holbeck*, Rue des Vanniers 6 (Pl. C, 4). — *Sailors' Institute*, Place du Dock xi (Pl. D, 1, 2); sec., *Mr. A. Milnes.*

United States Consul, *Mr. Frank R. Mowrer*, Marché aux Oiseaux 3. — **British Vice-Consul,** *Mr. J. P. Bagge*, at the Sailors' Institute (see above). — **Lloyd's Agent,** *Aug. Bulcke & Co.*, Place du Dock.

Physicians (English-speaking). *N. Naudts*, Rue Charles-Quint 10; *Dr. Gevaert*, Quai aux Moines (specialist in throat-affections).

Collections and Principal Sights.

Abbey of St. Bavon (p. 70), week-days 9-6 (50 c.; 5-10 pers. 2 fr.), Sun. & holidays 10-1 & 2-4 (free).

Cathedral (p. 54), open all day except 12-2; Choir Chapels open free on Sun. & holidays 10.30-11 & 12-1, adm. on Thurs. 11.30-12.30, 25 c., at other times 1 fr. (3 pers. 50 c. each, 6 pers. 2 1/2 fr.).

Château des Comtes (p. 62), daily 9-12 & 2-6 (in winter 2-4); adm. 50 c. (5-10 pers. 2 fr.).

Library (p. 65), reading-room on week-days 9-1 & 3-7 (in vacation 9-12.30).

Musée d'Archéologie (p. 62), week-days 9-12 & 1.30-6 (in winter 10-12 & 1.30-4); adm. 50 c., free on Sun. 10-1 & 2-4 and on Thurs. 2-5 (in winter 2-4).

Musée des Beaux-Arts (p. 67), open free on Thurs., Sun., & holidays, 10-1 & 3-7; on other days, 10-5, 10 c.

Principal Attractions (one day). Morning: *Cathedral (p. 54), view from the tower of St. Bavon (p. 58) or from the Belfry (p. 59); *Hôtel de Ville (p. 59); Marché aux Grains (p. 60), Marché aux Légumes (p. 61), Château des Comtes (p. 62), Marché du Vendredi (p. 64). Afternoon: Picture Gallery (p. 67), Abbey of St. Bavon (p. 70), larger or smaller Béguinage (pp. 71, 70), the latter being more easily reached.

Ghent (25 ft.; Fr. *Gand*, Flem. *Gent*), the capital of E. Flanders, with ca. 163,300 inhab. (excluding the large suburbs of *Ledeberg*, *Gentbrugge*, and *St. Amand*), lies on the *Scheldt* (Fr. *Escaut*) and the *Leie* or *Lys*, which flow through the city in numerous arms, dividing it into 13 islands, with 65 bridges. The city is of considerable extent, being upwards of 16 M. in circumference, and covering an area of 6650 acres. The former quaint aspect of the town has recently been largely altered by the construction of new streets and the laying out of new squares. A canal, excavated by the Dutch government in 1826-27, now sufficiently deep for sea-going vessels of moderate size, falls into the Scheldt at Terneuzen (p. 72), and thus connects the city with the sea. Another canal (*Coupure*, p. 66), completed in 1758, connects the Lys with the canal from Bruges to Ostend, which is in its turn connected by the 'New Canal' (Canal de Raccordement) with the Canal from Terneuzen. The harbour includes the *Bassin du Commerce* (Pl. D, E, 1-3), 1870 yds. in length, opened in 1829, the *Avant Port* (Pl. D, 1), 1210 yds. long, added in 1870, the *Bassin au Bois* (1881), and the *New Dock* (1904), 2420 yds. in length. In 1903 Ghent was entered by 1123 sea-going vessels of 780,700 tons, including 1033 steamers, besides 13,052 river-craft of 2,083,168 tons. Timber, coal, phosphates, petroleum, potatoes, cement, and flax are important articles of commerce. Ghent, which is not unfitly surnamed '*La Ville de Flore*', has a specialty for horticulture, and annually exports whole cargoes of camellias, azaleas, orange-trees, palms, and other hot-house plants to Holland, Germany, France, Russia, and America. There are upwards of a hundred nursery-gardens in the environs of the city. — Among the industrial products for which the city has long been famous are cotton and linen goods, dyed-leather wares, and lace. The large linen-factory 'La Lys' (Pl. A, 3, 4) employs about 3000 operatives. Of late the engine-factories of Ghent have become considerable.

Ghent is mentioned in history as early as the 7th century. At a very early period a spirit of independence developed itself among the inhabitants, more especially the weavers; and they succeeded in obtaining from their sovereigns those concessions which form the foundation of constitutional liberty. At one period the citizens had become so powerful and warlike that they succeeded in repulsing an English army of 24,000 men, under Edward I. (1297), and a few years later they were the principal combatants in the 'Battle of Spurs' (p. 75), to the issue of which their bravery mainly contributed. Their subjection to the Counts of Flanders and the Dukes of Burgundy appears to have been little more than nominal; for whenever these princes attempted to levy a tax that was unpopular with the citizens, the latter sounded their alarm-bell, flew to arms, and expelled the obnoxious officials appointed to exact payment. During the 13-15th centuries revolutions seem almost to have been the order of the day at Ghent.

One of the most remarkable characters of his age was *Jacques Van Artevelde*, the celebrated 'Brewer of Ghent' (born 1287), a clever and ambitious demagogue, who, though of noble family, caused himself to be recognized as 'master' of the Guild of Brewers and to be enrolled as a member of the 52 other trade-guilds. Owing to his wealth, ability, and remarkable eloquence, he acquired immense influence, and in 1337 was appointed 'Captain of Ghent'. He was an ally of Edward III. in the war between England and France (1335-45), in which the democratic party of Ghent supported the former, and the Counts of Flanders the latter; and it is recorded that Edward condescended to flatter him by the title of 'dear gossip'. For seven years Artevelde reigned supreme at Ghent, putting to death all who had the misfortune to displease him, banishing the nobles and those who betrayed symptoms of attachment to their sovereign, and appointing magistrates who were the mere slaves of his will. Artevelde at length proposed that the son of Edward III. should be elected Count of Flanders, a scheme so distasteful to the Ghenters that an insurrection broke out, and Jacques was slain in his own house on July 17th, 1345, by Gerard Denys, the leader of his opponents. During this period, in consequence of the alliance with Ghent, the manufacture of wool became more extensively known and practised in England. Ghent also realized vast profits from its English trade, a circumstance which induced the citizens to submit so long to the despotic rule of Jacques, to whom they owed their advantageous connection with England.

Philip Van Artevelde (b. 1340), son of Jacques, and godson of Queen Philippa of England, possessed all the ambition but little of the talent of his father. He was appointed Guardian of the Public Peace ('Ruward van Vlaanderen') by the democratic party in 1381, during the civil war against Count Louis of Flanders, surnamed 'van Maele', and his administration was at first salutary and judicious, but he soon began to act with all the caprice of a despot. In 1381, when Ghent was reduced to extremities by famine, and the citizens had resolved to surrender, Philip counselled them to make a final venture, rather than submit to the humiliating conditions offered by the Count. He accordingly marched at the head of 5000 men to Bruges, and signally defeated Louis, who sallied forth to meet them. Elated by this success, Philip now assumed the title of Regent of Flanders, and established himself at Ghent in a style of great magnificence. His career, however, was brief. At the end of 1382 war again broke out, chiefly owing to the impolitic and arrogant conduct of Philip himself, and Charles VI. of France marched

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100
200
300
400
Mètres
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6
Académie
R. de l'Académie
Augustins
Rue Longue
Musée d'Arch.
R. des Corroyeurs
R. du Verger
Pt du Laitage
Chât. des Comtes
R. de Bruges
Rue d'Or
R. du Vieux Bourg
R. Baudeloo
Athénée & Bibliothèque
Parc Public
Digue des Blanchisseurs
R. du Jambon
Av. des Régates
R. d. Maçons
R. d. l. Paix
R. Léopold
Q. du Château
R. d'Anvers
St Georges
Marché du Vendredi
Artevelde
Place St Jacques
St Jacques
Mé au Lin
Nieuwpoort
Rue Haut Port
Rue Basse
Acad. Flamande
Rue St Jacques
R. d. l. Tour Rouge
R. du Chantier
Q. d. l'École
Bd de l'Abattoir
St Macaire
Abbaye de St Bavon
Pont aux Herbes
Quai aux Blés
Quai aux Herbes
Marché aux Grains
Korenmarkt
Hôtel de Ville
Théâtre Flamand
St Nicolas
Beffroi
Pl. Willems
St Bavon
Pal. Episcopal
Banque Natle
Sémin.re
Bas Poldre
Escaut
Rue Charles Quint
Rue Longue d. l. Vigne
Place Van Eyck
Porte aux Vaches
Pêcherie
Abattoir
Place St Michel
St Michel
R. Eglantine
Pt des Dominicains
Quai des Dominicains
R. de la Catalogne
R. d. Vanniers
R. des Foulons
Université
Pl. d. l. Calandre
R. Longue du Marais
R. de Brabant
Rue Digue de Brabant
Temple protest.
Place d'Artevelde
Rue de la Vallée
Pl. du Commerce
Palais de Justice
Pl. d'Armes Kouter
Théâtre Français
Poste
Bains
Haut Escaut
Rempart d. Chaudronniers
Rue de Savaen
Ste Barbe
Socles Mélomanes
Cirque
Q. d. Tonneliers
Rue de la Station
Pl. Lievin Bauwens
Ste Anne
Rue des Deux Ponts
Petit Béguinage
École Industrielle
R. aux Fleurs
Rue des Baguettes
Soc. des Chœurs
Rive droite
Rive gauche
Pl. du Pain Perdu
R. Plateau
Institut des Sciences
Quai des Moines
Gare du Sud
Boul. du Jardin Zoologique
Boul. Frère-Orban
Instituts Universitaires
R. Kluyskens
Hôpital Civil
La Lys
St Amand
R. Neuve St Pierre
R. d. Jardiniers
Jardin Zoolog.
Manège
Plaine St Pierre
Ostende
R. des Violettes
R. des Baguettes
Rue de Courtrai

Geograph. Anstalt von Wagner & Debes, Leipzig.

against Flanders. Philip was defeated and slain at the disastrous Battle of Roosebeke (Nov. 27th, 1382), where 20,000 Flemings are said to have perished. The city was obliged to submit to the Count, and after his death in 1384 came into the possession of Burgundy.

The turbulent spirit of the Ghenters ultimately proved their ruin. In 1448, when Philippe le Bon of Burgundy imposed a heavy tax on salt and grain, they openly declared war against him; and the best proof of the vastness of their resources is that they succeeded in carrying on the war for a period of five years (1448-53). On 23rd July, 1453, the burghers were defeated at Gavre (p. 73) on the Scheldt, and lost no fewer than 16,000 men. Philip now levied enormous contributions on the city; the corporation and principal citizens were compelled to march out at the gate with halters round their necks, and to kiss the dust at the feet of their conqueror; and the most valuable privileges of the city were suspended or cancelled.

In 1477 the nuptials of the Archduke Maximilian were celebrated at Ghent with Mary of Burgundy, heiress of Charless the Bold, who by her marriage brought the wealthy Netherlands into the power of Austria (see p. 33). On the same occasion the first general constitution of the Netherlands *(Het Groot Privilegie)*, granted by Mary, was promulgated here. Here, too, on 24th Feb., 1500, the Emperor Charles V. was born in the *Cour du Prince*, a palace of the Counts of Flanders long since destroyed, but the name of which survives in a street (see p. 63). During his reign Ghent was one of the largest and wealthiest cities in Europe, and consisted of 35,000 houses with a corresponding population. Charles V. is said to have boasted jestingly to Francis I. of France: '*Mon Gant* (glove), *Paris danserait dedans*'. The turbulent spirit of the citizens having again manifested itself in various ebullitions, the emperor caused a *Citadel (Het Spanjaards Kasteel)* to be erected near the Antwerp Gate in 1540, for the purpose of keeping them in check. In 1576 the representatives of the united provinces of the Netherlands assembled in the town-hall of Ghent to sign the 'Pacification of Ghent', which aimed at securing religious liberty and expelling the Spaniards. Ghent eagerly espoused the cause of independence in the Netherlands, but was compelled to open its gates to Duke Alexander Farnese in 1584, a blow from which its prosperity suffered for many long years. Thousands of the citizens had already emigrated under Alva's rule in 1567, and one-half of the houses now stood empty. In 1678, 1708, and 1745 Ghent was captured by the French. Louis XVIII. resided at Ghent during the 'Hundred Days' (1815).

a. The Inner Town and North-Western Quarters.

The inner town, known as the *Cuve de Gand*, is enclosed by the Lys and the W. arm of the Scheldt *(Haut-Escaut)*, the latter of which in the early middle ages here marked the boundary between Flanders and the German empire (comp. p. 2). It is approached from the Gare du Sud by the busy Rue de Flandre (*Vlaanderen-Straat*; Pl. D, 5; electric tramway No. 1, p. 50), which ends in the Place Laurent (*Laurent-Plaats*; Pl. D, 4, 5), a square built over a covered arm of the Scheldt and embellished with the monument of *L. Bauwens* (d. 1822), the industrialist, by P. de Vigne-Quyo (1885). Another main approach is the broad Rue Digue de Brabant, which is prolonged beyond the Place Laurent to the Marché aux Oiseaux and the Place d'Armes (p. 66).

On the N. side of the Place Laurent rises the Château de Gérard le Diable or *Geeraard-Duivelsteen* (Pl. D, 4; 13th cent.), the stronghold of an aristocratic family, recently restored and now used for the provincial archives. To inspect the interesting crypt, apply to the Concierge, Rue Château de Gérard le Diable. — Adjacent is a branch of the *Banque Nationale* (p. xi), built in 1904.

The ***Cathedral of St. Bavon,** or *Sint Baafs* (Pl. D, 4), a massive edifice of plain exterior, dedicated to *Sint Jans* until 1540, but from 1559 the cathedral of Ghent, was founded in the 10th century. The crypt dates from the 11th or 12th cent.; the choir was begun in the 13th cent., and completed in 1353; and the nave and transept were completed in 1533-59. In 1566 the church suffered severely from Puritanical outrages. The W. tower (260 ft. high), dating from 1462-1534, lost its spire in 1602 through fire. — Admission, see p. 50; in the afternoon visitors should knock with the iron ring attached to the middle door in the W. portal.

The Interior is of noble proportions, and rests on massive square pillars with projecting half-columns. The differently coloured stones and bricks produce a highly picturesque effect.

In the Nave, to the right, is the Pulpit (1745), by *Lor. Delvaux* of Ghent, half in oak, half in marble, representing the Tree of Life, with an allegory of Time and Truth; it is the best example of Belgian sculpture in the 18th century.

S. Aisle. 1st Chapel: Tomb of Bishop Lambrecht (d. 1889), by *R. Rooms*. — 2nd: *G. de Crayer*, Beheading of John the Baptist (1657). — 4th: Modern stained glass by *J. Bethune*.

North Aisle. 1st Chapel: *A. Janssens*, Pietà; *Rombouts*, Descent from the Cross. — 4th: *De Crayer*, Assumption. A marble slab opposite records the names of the priests who refused to recognise Bishop Lebrun, appointed by Napoleon in 1813.

Transept. To the right and left of the entrance to the choir are statues of SS. Peter and Paul by *C. van Poucke*, 1782. — Ten steps lead up to the choir.

Choir. The choir was enclosed in the early 18th cent. by lofty balustrades of black and coloured marble, against which the choir stalls, carved in mahogany by *Dom. Cruyt*, are placed. Above the stalls are scenes in grisaille from the Old and New Testament, by *Van Reysschoot* (1774). The high-altar is adorned with a *Statue of St. Bavon* in his ducal robes, hovering among the clouds, by *Verbruggen* (17th cent.). The four massive copper *Candlesticks* bearing the English arms, long (but groundlessly) believed to have once decorated St. Paul's in London, were executed by *Benedetto da Rovezzano* of Florence as part of the decorations for the unfinished tomb of Henry VIII. at Windsor and were sold during the Protectorate of Cromwell. In the choir, adjoining the altar, are two monuments to bishops of the 17th and 18th cent., the finer of them being that of Bishop A. Triest by *Duquesnoy* (1654), to the left.

Retro-Choir, beginning by the S. transept. 1st Chapel: *Pourbus the Elder*, *Christ among the doctors; most of the heads are portraits: left, second from the frame, Alva, then, Charles V., Philip II., and the master himself; on the inner wings the Baptism and Presentation in the Temple, on the outer the Saviour and the donor Viglius Aytta (1571; covered). — 3rd. Opposite the altar, *Gerard van der Meire* (?), Christ between the malefactors, with Moses striking water from the rock and the Raising of the Brazen Serpent on the wings (ca. 1460; covered). — By the choir-screen, monument of Bishop De Smet (d. 1741), by *J. Bergé* (1745). — 4th: *Lucas de Heere*, Queen of Sheba before Solomon (1559). Tomb of two bishops (1599). — 5th: *M. van Coxie*, Dives and Lazarus. — We now ascend the steps.

6th: *Jan* and *Hubert van Eyck*, **Adoration of the Immaculate Lamb, the most imposing work of the early-Flemish School (comp. p. xliii). It was begun by Hubert van Eyck for Jodocus Vydt, an important patrician of Ghent, and his wife Isabella Borluut, about the year 1420, and finished by John in 1432. The share which each of the brothers took in this work cannot be precisely ascertained. The central piece, and the figures of God the Father, Mary, John, Adam, and Eve, are usually attributed to Hubert, and the rest of the work to his brother. Only the central panels as we here see them are the originals, the missing wings (see p. 109) being replaced by copies with variations of the 16th and 19th centuries. Best light in the forenoon.

'In the centre of the altar-piece, and on a panel which overtops all the others, the noble and dignified figure of Christ sits enthroned in the prime of manhood with a short black beard, a broad forehead, and black eyes. On his head is the white tiara, ornamented with a profusion of diamonds, pearls, and amethysts. Two dark lappets fall on either side of the grave and youthful face. The throne of black damask is embroidered with gold; the tiara relieved on a golden ground covered with inscriptions in semicircular lines. Christ holds in his left hand a sceptre of splendid workmanship, and with two fingers of his right he gives his blessing to the world. The gorgeous red mantle which completely enshrouds his form is fastened at the breast by a large jewelled brooch. The mantle itself is bordered with a double row of pearls and amethysts. The feet rest on a golden pedestal, carpeted with black, and on the dark ground, which is cut into perspective squares by lines of gold, lies a richly-jewelled open-worked crown, emblematic of martyrdom. This figure of the Redeemer is grandly imposing; the mantle, though laden with precious stones, in obedience to a somewhat literal interpretation of Scripture, falls from the shoulders and over the knee to the feet in ample and simple folds. The colour of the flesh is powerful, brown, and glowing, and full of vigour, that of the vestments strong and rich. The hands are well drawn, perhaps a little contracted in the muscles, but still of startling realism. — On the right of Christ the Virgin sits in her traditional robe of blue; her long fair hair, bound to the forehead by a diadem, flowing in waves down her shoulders. With most graceful hands she holds a book, and pensively looks with a placid and untroubled eye into space. On the left of the Eternal, St. John the Baptist rests, long-haired and bearded, austere in èxpression, splendid in form, and covered with a broad, flowing, green drapery. On the spectator's right of St. John the Baptist, St. Cecilia, in a black brocade, plays on an oaken organ supported by three or four angels with viols or harps. On the left of the Virgin a similar but less beautiful group of singing choristers standing in front of an oaken desk, the foremost of them dressed in rich and heavy red brocade. (Van Mander declares that the angels who sing are so artfully done that we mark the difference of keys in which their voices are pitched.) — On the spectator's right of St. Cecilia once stood the naked figure of Eve, now removed to the Brussels museum — a figure upon which the painter seems to have concentrated all his knowledge of perspective as applied to the human form and its anatomical development. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the figure above the eye is fitly considered. (Above the figures of Adam and Eve are miniature groups of the sacrifices of Cain and Abel and the death of Abel.).'

'Christ, by his position, presides over the sacrifice of the Lamb as represented in the lower panels of the shrine. The scene of the sacrifice is laid in a landscape formed of green hills receding in varied and pleasing lines from the foreground to the extreme distance. A Flemish city, meant, no doubt, to represent Jerusalem, is visible chiefly in the background to the right; but churches and monasteries, built in the style of the early edifices of the Netherlands and Rhine country, boldly raise their domes and towers above every part of the horizon, and are sharply defined on a sky of pale grey gradually merging into a deeper hue. The trees, which occupy the middle ground, are not of high growth, nor are they very different in colour from the undulating meadows in which they stand. They are interspersed here and there with cypresses, and on the left is a small date-palm. The centre of the picture is all meadow and green slope, from a foreground strewed with daisies and dandelions to the distant blue hills.'

'In the very centre of the picture a square altar is hung with red damask and covered with withe cloth. Here stands a lamb, from whose breast a stream of blood issues into a crystal glass. Angels kneel round the altar with parti-coloured wings and variegated dresses, many of them praying with joined hands, others holding aloft the emblems of the passion, two in front waving censers. From a slight depression of the ground to the right, a little behind the altar, a numerous band of female saints is issuing, all in rich and varied costumes, fair hair floating over their shoulders, and palms in their hands; foremost may be noticed St. Barbara with the tower and St. Agnes. From a similar opening on the left, popes, cardinals, bishops, monks, and minor clergy advance, some holding croziers and crosses, others palms. This, as it were, forms one phase of the adoration. In the centre near the base of the picture a small octagonal fountain of stone, with an iron jet and tiny spouts, projects a stream into a rill, whose pebbly bottom is seen through the pellucid water. The fountain and the altar, with vanishing points on different horizons, prove the Van Eycks to have been unacquainted with the science of linear perspective. Two distinct groups are in adoration on each side of the fountain. That on the right comprises the twelve apostles, in light greyish-violet cloaks kneeling bare-footed on the sward, with long hair and beards, expressing in their noble faces the intensity of their faith. On their right stands a gorgeous array of three popes, two cardinal monks, seven bishops, and a miscellaneous crowd of church and laymen. The group on the left of the fountain is composed of kings and princes in various costumes, the foremost of them kneeling, the rest standing, none finer than that of a dark bearded man in a red cloth cap stepping forward in full front towards the spectator, dressed in a dark blue mantle, and holding a sprig of myrtle. The whole of the standing figures command prolonged attention from the variety of the attitudes and expressions, the stern resolution of some, the eager glances of others, the pious resignation and contemplative serenity of the remainder. The faithful who have thus reached the scene of the sacrifice are surrounded by a perfect wilderness of flowering shrubs, lilies, and other beautiful plants, and remain in quiet contemplation of the Lamb.'

'Numerous worshippers besides are represented on the wings of the triptych, moving towards the place of worship. On the left is a band of crusaders, the foremost of whom, on a dapple grey charger, is clad in armour with an undercoat of green slashed stuff, a crown of laurel on his brow, and a lance in his hand. On his left two knights are riding, also in complete armour, one on a white, the other on a brown charger, carrying lances with streamers. Next to the third figure, a nobleman in a fur cap bestrides an ass, whose ears appear above the press; on his left a crowned monarch on a black horse; behind them a crowd of kings and princes. In rear of them, and in the last panel to the left, Hubert Van Eyck with long brown hair, in a dark cap, the fur peak of which is turned up, ambles forward on a spirited white pony. He is dressed in blue velvet lined with grey fur; his saddle has long green housings. In the same line with him two riders are mounted on sorrel nags, and next them again a man in a black turban and dark brown dress trimmed with fur, whom historians agree in calling John Van Eyck. The face is turned towards Hubert, and therefore away from the direction taken by the cavalcade; further in rear are several horsemen. The two groups proceed along a sandy path, which yields under the horses' hoofs, and seems to have been formed by the detritus of a block of stony ground rising perpendicularly behind, on each side of wich the view extends to a rich landscape, with towns and churches in the distance on one hand, and a beautiful vista of blue and snow mountains on the other. White fleecy clouds float in the sky. There is not to be found in the whole Flemish school a picture in which human figures are grouped, designed, or painted with so much perfection as in this of the mystic Lamb. Nor is it possible to find a more complete or better distributed composition, more natural attitudes, or more dignified expression. Nowhere in the pictures of the early part of the 15th century can such airy landscape be met. Nor is the talent of the master confined to the appropriate representation of the human form, his skill extends alike to the brute creaton. The horses, whose caparisons are of the most precious kind, are admirably drawn and in excellent movement. One charger stretches his neck to lessen the pressure of the bit; another champs the curb with Flemish phlegma; a third throws his head down between his fore legs; the pony ridden by Hubert Van Eyck betrays a natural fire, and frets under the restraint put upon it.'

'On the right side of the altarpiece we see a noble band of ascetics with tangled hair and beards and deep complexions, dressed in frock and cowl, with staves and rosaries, moving round the base of a rocky bank, the summit of which is wooded and interspersed with palms and orange trees. Two female saints, one of them the Magdalen, bring up the rear of the hermit band, which moves out of a grove of orange trees with glossy leaves and yellow fruit. In the next panel to the right, and in a similar landscape, St. Christopher, pole in hand, in a long red cloak of inelegant folds, overtops the rest of his companions — pilgrims with grim and solemn faces. Here a palm and a cypress are painted with surprising fidelity.'

'The altarpiece, when closed, has not the all-absorbing interest of its principal scenes when open. It is subdivided first into two parts, in the upper portion of which is the Annunciation, in the lower the portraits of Jodocus Vydts and his wife, and imitated statues of St. John the Baptist and St. John the Evangelist. In the semicircular projection of the upper central panel are the Sibyls, whilst half figures of Zachariah and Micah are placed in the semicircles above the annunciate angel and Virgin. With the exception of Jodocus and his wife and the Annunciation, the whole of this outer part of the panels may have been executed under supervision by the pupils of the Van Eycks.' — *Crowe & Cavalcaselle. The Early Flemish Painters.*

This work has undergone various vicissitudes. Philip II. endeavoured to obtain possession of it, but at length was obliged to be satisfied with a copy executed for him by *Coxie* in 1558. It was with difficulty rescued from Puritanical outrage in 1566, and from danger of burning in 1641. An expression of disapproval by the Emp. Joseph II., in 1784, regarding the nude figures of Adam and Eve, induced the churchwardens to keep the picture under lock and key. In 1794 it was taken to Paris, and when it was restored in 1815 the central pictures only were replaced in their original positions, while the wings (except the Adam and Eve) were ignorantly, or from avaricious motives, sold to a dealer, from whom they were purchased by the museum of Berlin for 410,000 fr. The two wings with Adam and Eve were removed to the museum at Brussels in 1861 (see p. 109), and are here replaced by modern copies by *Victor Lagye.*

7th Chapel: *Honthorst*, Pietà; at the side, *De Crayer*, Christ on the Cross. — 8th: Monument of Bishop Van der Noot, by *P. Verschaffelt* (1778). — 10th: *Rubens*, *St. Bavon (p. 70) renounces his military career in order to assume the cowl. The saint, kneeling in full armour, is received on the steps of the church by St. Amandus (p. 69), after having distributed all his property among the poor (shown below). This altar-piece, unfortunately in poor preservation, dates from 1624. At the altar: *O. Vaenius*, Raising of Lazarus, adjoining which is the monument of Bishop Damant (d. 1609). — We now descend the steps. To the left is the monument of Bishop Ger. van Eersel (d. 1778).

The Sacristy contains the *Treasury*, with the silver reliquary of St. Macarius (Châsse de St. Macaire), a Renaissance work of 1616, and the so-called cope of St. Livinus (1525).

The Crypt contains the tombstones of many bishops and patricians of Ghent.

The Tower (446 steps) affords a finer *View than the Belfry (fee 2 fr. for 1-4 persons; apply to the verger in the sacristy).

The Place St. Bavon (*Sint Baafs-Plaats;* Pl. C, D, 4) contains a monument by Is. de Rudder (1899) to the historian and poet *J. Fr. Willems* (1793-1846), the champion of the Flemish movement (p. xv). On the N. side of the square is the *Flemish Theatre*

(1897-99), designed by Edm. de Vigne, and decorated with mosaics by Montald and De Smet; and on the W. side is the *Halle aux Draps* or *Cloth Hall*, a Gothic edifice of 1426-41, rebuilt in 1900-1903. The latter contains a crypt, a large hall, and the collections of the Fraternity of St. Michael (Confrérie des Escrimeurs dite de St. Michel), founded in 1613.

The **Belfry** (*Beffroi;* Pl. C, 4), a lofty square tower (390 ft.) which has attained two-thirds only of the projected height, rises opposite the W. front of the cathedral. It was built in 1300-1339 and in 1839-53 was provided with an iron spire. Etymologists differ as to the origin of the word belfry, but it seems to be connected with the German *Bergfried* (watch-tower; low Lat. *berfredus*), so that the resemblance between the first syllable and the English word 'bell' is purely fortuitous. One of the first privileges usually obtained by the burghers from their feudal lords was permission to erect one of these watch or bell towers, from which peals were rung on all important occasions to summon the people to council or to arms. — The concierge, who accompanies visitors to the top of the tower (1 fr. each pers.), lives in the house opposite (No. 4). In the interior of the tower are two square rooms, one above the other, with Gothic windows. The third gallery, at a height of 270 ft., is reached by 386 steps; the total height to the point of the spire is 385 ft. The staircase is dark and rather steep. The spire is surmounted by a vane, consisting of a gilded dragon, 10 ft. in length, made at Ghent in 1378.

The View embraces a great portion of Flanders, as well as an admirable survey of the city. When the Duke of Alva proposed to Charles V. that he should destroy the city which had occasioned him so much annoyance, the monarch is said to have taken him to the top of the belfry, and there to have replied: '*Combien faudrait-il de peaux d'Espagne pour faire un Gant de cette grandeur?*' — thus rejecting the cruel suggestion of his minister.

The tower contains 44 bells. A hole in one of them was made by a cannon-ball fired at the belfry by the Austrians from the old citadel in 1789, in order to prevent the citizens from ringing the alarm. The ball did not miss its aim, but failed to effect its purpose, for the tone of the bell continued unimpaired. One of the heaviest bells, originally dating from 1314 but recast in 1661, bore the inscription: '*Myn naem is Roelant; als ick kleppe dan is't brand; als ick luyde, is't victorie in Vlaenderland*' (My name is Roland; when I toll, then there is a fire; when I peal, there is a victory in Flanders).

On the side next the *Marché au Beurre* (*Botermarkt;* Pl. C, 4) an out-building was added to the Belfry in the 18th cent. for the purposes of the prison *(Prison Communale)*. Over the portal is a relief of the so-called 'Caritas Romana', called by the people the 'Mammelokker'. — Opposite is situated the —

***Hôtel de Ville** (Pl. C, 4), which belongs to three distinct periods, The kernel of the building dates from 1482-84. The picturesque but unfinished N. façade towards the Rue Haut-Port, constructed in 1516-38, in the florid-Gothic (Flamboyant) style, from designs by *Dominicus de Waghemaker* (p. 167) and *Rombout Keldermans* (p. 157).

was restored in 1870, together with the interior, under the superintendence of *Viollet-le-Duc* and *Pauli;* it is, perhaps, the most beautiful piece of Gothic architecture in Belgium. The clumsy E. façade, towards the market-place, with its three tiers of columns, was constructed in 1595-1620, in the Renaissance style.

The INTERIOR contains a series of fine Gothic rooms and an interesting Gothic staircase (entrance from the Botermarkt; concierge generally on the groundfloor; fee 1/2-1 fr.). In a room on the groundfloor is a tablet commemorating the 'Pacification of Ghent' (p. 53). — The lofty *Chapel* now serves as the *Salle des Mariages*, or office for civil marriages. Above the door, a large painting by *E. Wauters:* Mary of Burgundy intervening in favour of her ministers (p. 64) — On the first floor of the oldest wing is the *Salle de l'Arsenal*, with timber ceiling, lofty Gothic window, and two artistic chimney-pieces. Adjacent is the *Council Hall* or *Salle des Etats.* — The *Archives* are very important, containing documents dating back to the 12th century. The artistically executed coats-of-arms of magistrates on the bindings of the account books of the town (from 1468 downwards) are of considerable heraldic importance.

In the Marché aux Poulets ('poultry market'), behind the Hôtel de Ville, is the old office (No. 7) of the *Bureau de Bienfaisance* containing an interesting room with wood-carvings and paintings of the 17th cent. (Charles V., Albert and Isabella, etc.). At the chimney-piece, which is of carved wood, are two statuettes of orphans in the costume of the period (1689). Small fee (30-50 c.) to the keeper (ring the bell).

A little to the W. of the Belfry lies the busy MARCHÉ AUX GRAINS (*Koornmarkt;* Pl. C, 4), the centre of the electric tramway-system (p. 50). Here rises the **Church of St. Nicholas** (Pl. C, 4), one of the oldest buildings in Ghent. It was founded in the 11th cent., but seems to have been rebuilt in the early-Gothic style about the beginning of the 13th century. Above the Romanesque W. portal is a huge window flanked by turrets. The main tower (15th cent.) contains a fine hall in the Transition style.

The INTERIOR has been modernized. Most of its venerable treasures of art disappeared in the 16th cent. during the religious wars and the wild excesses of the iconoclasts. 2nd Chapel, to the right: *Maes-Canini*, Madonna and Child with St. John. An inscription under a small picture on the 4th pillar of the N. aisle in the nave records that *Oliver Minsau* and his wife are buried here, '*ende hadden tesamen een en dertich kinderen*' (*i.e.*, they had together one-and-thirty children). When Emp. Charles V. entered Ghent, the father with twenty-one sons who had joined the procession attracted his attention (1525). Shortly afterwards, however, the whole family was carried off by the plague. — The stained glass in the windows of the choir is by *Capronnier* and *La Roche*, 1851.

On the W. side of the Marché aux Grains are some picturesque *Gabled Houses* (17-18th cent.). A new *Post Office*, designed by Cloquet and Mortier, was erected in 1899 et seq., between the Marché aux Grains and the Lys. — On the *Graslei*, or *Quai aux Herbes* (Pl. C, 4), there are several interesting old buildings. The handsome **Skippers' House* (No. 15), or *Maison des Francs Bateliers*, the finest Gothic guild-house in Belgium, was erected in 1531 and has recently been restored. The *Maison des Mesureurs de Grain*

(House of the Grain Measurers; No. 13) is a Renaissance structure of 1698. The Romanesque *Staple House* (Maison de l'Etape; No. 11), a granary of the 12th cent., was restored after a fire in 1896.

St. Michael's Church (Pl. C, 4), a handsome Gothic edifice, was begun in its present shape in 1445 but not completed till 1673 (tower unfinished). The S. side is masked by a former Dominican convent.

The *INTERIOR, where the red brick walls stand in effective contrast with the white window-frames and pillars, has undergone a complete restoration since 1890. The modern stained-glass windows are by *Capronnier*. — N. AISLE. 2nd Chapel: *Van Balen*, Assumption. 3rd Chapel: *Vaenius*, Raising of Lazarus. — The *Pulpit* by *J. Franck* (1816) rests on the trunk of a fig-tree in marble; Christ healing a blind man forms the principal group below; the staircase railings are of mahogany.

N. TRANSEPT: *Van Dyck's* celebrated but much damaged *Crucifixion ('Christ à l'Eponge'), painted in 1630 for the Fraternity of the Holy Cross in Ghent. A man extends the sponge to the Saviour with a reed; John and the Maries below, weeping angels above. — S. TRANSEPT. *François*, Assumption.

CHOIR. To the right, 2nd Chapel: *Van der Plaetsen*, St. Francis of Paola exhorting Louis XI. to submit to the will of God, painted in 1838; *Spagnoletto* (?), St. Francis of Paola. 3rd: *De Crayer*, *Assumption of St. Catharine, one of the master's best works. 4th: *Ph. de Champaigne*, Pope Gregory teaching choristers to sing; *Van Bockhorst*, Allegory, Moses and Aaron typical of the Old Testament, St. John and the Pope typical of the New. 6th (behind the high-altar): Scenes from the Old Testament, frescoes by *Steyaert* (1824). 9th: *Seghers*, Scourging of Christ. 10th: *Th. van Thulden*, Martyrdom of St. Adrian. 11th: *De Crayer*, Descent of the Hoy Ghost.

From St. Michael's we proceed to the N., along the quaint Quai aux Blés or Koornlei, to the *Pont aux Herbes* or *Grasbrug* (Pl. C, 4), one of the most picturesque points in the city. Beyond this bridge and adjoining the Marché aux Grains on the N. lies the MARCHÉ AUX LÉGUMES (*Groenselmarkt*; Pl. C, 4), on the left of which rises the former GRANDE BOUCHERIE (*Groot Vleeschhuis*), erected in 1408-17, but of no architectural merit. The old chapel of the building contains traces of mural paintings of 1448 (freely restored). The iron rings and collars on the exterior wall to the right are mementoes of the public executions and tortures which formerly took place here. The same association is commemorated in the name of a small adjacent café, *Café de la Potence* or *'TGalgenhuis*.

The members of the Ghent Guild of Butchers were known as 'Prinse Kinderen' (Prince's children), being the descendants of Charles V. and the pretty daughter of a butcher, who secured for her son and his descendants the sole right of slaughtering and selling meat in the city. The privilege was maintained down to 1794.

Crossing the bridge over the Lys, we reach the PLACE STE. PHARAÏLDE (Pl. C, 3, 4), which is surrounded with quaint mediæval buildings. The *Gateway* in the corner to the left, erected in imitation of one on the same site by Artus Quellin the Younger, which was burned down in 1872, and adorned with sculptures by De Kesel (Neptune, the Scheldt, and the Lys), leads to the *Marché aux*

Poissons (Pl. C, 4). — On the N. side of the *Place*, at the corner of the Rue de la Monnaie, or Geldmünt, rises the —

***Château des Comtes** (*Gravenkasteel, 'S Gravensteen;* Pl. C, 3; adm., see p. 50; printed description 50 c.), a stronghold said to have been founded in the 9th cent., rebuilt in 1180 by Count Philip of Alsace on his return from the Holy Land 'ad reprimendam superbiam Gandensium' and thereafter a residence of the Counts of Flanders (comp. p. 34). Here Edward III. and his Queen Philippa were sumptuously entertained by Jacques van Artevelde in 1339 (comp. p. 52). In 1407 the palace became the seat of the Council of Flanders, appointed by Philippe le Bon of Burgundy. In 1800 the castle was converted into a factory, but it was purchased by the city in 1887, laid open by the removal of adjoining buildings, and restored to its former appearance. The sadly disfigured interior has been renewed by *J. de Waele*, and the whole now affords an admirable picture of a mediæval fortress.

Above the Romanesque portal of the projecting *Gate House*, with its octagonal towers, is an inscription of 1180. We ascend through two rooms to the platform over the gate, which affords an admirable view of the adjacent part of the city. We then perambulate the *Outer Wall*, which, with its 27 semicircular towers, also dates from 1180.

Among the *Interior Apartments* still preserved in their original condition are an underground room with Romanesque vaulting near the gate-house; a two-storied addition to the main building, with round-headed arcades on the upper story; the so-called chapel(?), known in the 15th cent. as the consistorium, a two-storied erection at the back of the central building, on the side next the Lys, with Romanesque columns in the upper story; and an adjacent dungeon ('De Put').

The *Donjon*, or central building, restored in 1903, has four stories. Above the cellar (dating from the earliest period) is the large banqueting hall, above this another hall, and under the roof a storeroom for the stones used in defence. The flat roof commands a good view.

The Rue de la Monnaie (see above; electric tramway No. 2) ends on the N. at the Rue Longue des Pierres (Lange Steenstraat), in which, immediately to the right, is the old Carmelite church now occupied by the municipal **Musée d'Archéologie** or *Museum van Oudheden* (Pl. C, 3), opened in 1884, with interesting collections of antiquities. Adm., see p. 50. Catalogue in French (1886) or Flemish (1891), 50 c. Curator, A. van Werveke.

In the N. aisle, near the entrance, are chests, carved panelling, etc. Farther on are Hispano-Moorish porcelain; Delft and Brussels fayence (17-18th cent.); model of a Flemish ship (18th cent.); Japanese and Chinese porcelain, glass, lace; costumes (18th cent.). On the outer wall are Brussels tapestry (17-18th cent.), a picture by *J. B. van Volxsom* (Charles VI. receiving homage in the Marché du Vendredi in 1717; painted in 1728), and twelve paintings (Nos 1868-72; attributed to *G. de Crayer*) from a triumphal arch erected in the Marché du Vendredi at the entry of the Cardinal-Infante Ferdinand in 1635. — In the choir-apse is the throne of Emp. Joseph II.

Immediately to the left in the S. aisle is the copper-gilt sepulchral tablet of Leonard Betten (d. 1607), Abbot of St. Truiden, by *Libert van Eghem*, beside which are the large sepulchral *Brasses of Guillaume de Wenemar (d. 1325) and his wife, with incised portraits. In the central cases are six silver-gilt *Shields, part of the insignia of the Ghent town-pipers (including four by *Corn. de Bont*), along with their leathern cases. Farther on is the Ceramic Collection, including Walloon stoneware from Bouffioulx, etc., German stoneware from Frechen, Raeren, Siegburg, Kreussen, and the Westerwald, and a fragment of a terracotta figure of a warrior (12th cent.). — The *Wrought Iron Collection is mainly exhibited in the chapels: weapons, Gothic and other door-knockers, implements of torture, locks and keys, hinges, etc.; Renaissance room with leathern hangings; banners and insignia of the guilds of the town (16-18th cent.), etc. — On the end-wall of the church are Gothic carvings in stone and wood.

In the *Rue Ste. Marguerite* (Sint Margareta Straat), which forms a continuation of the Rue de la Monnaie, is situated the *Royal Academy of Art* (Pl. C, 3), founded in 1751 and now established in the old Augustine Monastery, adjoining the *Augustine Church* (Pl. C, 3). Its collection of pictures has been removed to the new Musée des Beaux-Arts (p. 67).

At the *Carthusian Convent* (Pl. C, 2), in the Rue des Chartreux, to the N.E. of the Museum, the 'Treaty of Ghent', which terminated the second and last war between England and the United States of America (1812-14), was signed on 24th Dec., 1814 (adm. on application at the main entrance).

The Rue Longue des Pierres (p. 62) is prolonged to the S.W. by the Rue d'Abraham (Pl. C, 3), which contains the *Mont-de-Piété*, or municipal pawn-shop, built by W. Coeberger in 1621. To the right diverges the *Cour du Prince* (Pl. B, C, 3), a street which derives its name from the old palace inhabited by the Counts of Flanders after the middle of the 14th cent. (p. 53), of which the only relic is a gateway in the direction of the Rabot. Charles V. was born here in 1500.

The Avenue du Rabot leads to the N.W. to the small fort, with two towers, called **Le Rabot** (Pl. B, 3). In 1488 the army of Emperor Frederick III., advancing to support the claims of his son Maximilian (p. 33), here made an assault which was successfully resisted, and the fort was erected in the following year in commemoration of the event. The old Flemish inscription on the outside of the gate records the bravery of the guilds which fought under Duke Philip of Cleve.

The Boulevard du Béguinage (Begynhof Boul.; Pl. B, 3), which begins here, is named after the Grand Béguinage removed from this vicinity to St. Amandsberg in 1874 (p. 72). Near the former Bruges Gate, at its S. end (electric tramway No. 3; p. 50), is a bronze monument, by Hambresin (1887), of *J. Guislain* (1797-1860), a celebrated physician for the insane.

We now return to the Place Ste. Pharaïlde (p. 61) and pass thence to the N.E. viâ the *Quai de la Grue* (*Kraankaai;* Pl. C, 3, 4), in which are two private houses of the 17th cent. (one named the 'Vliegenden Hert'), to the narrow *Pont du Laitage* or *Zuivelbrug* (Pl. C, 3).

At the N.E. end of the Rue Longue de la Monnaie (p. 62), between the Lys bridge and the Marché du Vendredi, is placed a huge iron cannon, called the '*Dulle Griete*' (Mad Meg; 15th cent.), 19 ft.

long and 11 ft. in circumference (resembling 'Mons Meg', another large cannon in Edinburgh Castle). Above the touch-hole is the Burgundian Cross of St. Andrew, with the arms of Philippe le Bon (1419-67).

The adjoining **Marché du Vendredi** (*Vrydagmarkt;* Pl. C, D, 3, 4), an extensive square, now planted with trees, has been the scene of the most important events in the history of Ghent. Homage was here done to the Counts of Flanders on their accession, in a style of magnificence unknown at the present day, after they had sworn, '*alle de bestaende wetten, vorregten, vryheden en gewoonten van't graafschap en van de stad Gent te onderhouden en te doen onderhouden*' (to maintain and cause to be maintained all the existing laws, privileges, freedoms, and customs of the county and city of Ghent; comp. p. 22). Hither the members of the mediæval guilds, '*ces têtes dures de Flandre*', as Charles V. termed his countrymen, flocked at the sound of the bell to avenge some real or imaginary infringement of their rights, and here the standard of revolt was invariably erected. Here Jacques van Artevelde (p. 52) burned the papal interdict against Flanders in 1345; and in this square, on May 2nd, 1345, Gerard Denys at the head of his party, which consisted chiefly of weavers, attacked his opponents the fullers with such fury that even the elevation of the host failed to separate the combatants, of whom upwards of 500 were slain. This fatal day was subsequently entered in the civic calendar as '*Kwade Maandag*' (Wicked Monday). In 1381 the citizens here tock the oath of fidelity to their leader Philip van Artevelde; and here, in 1477, Hugonet and D'Imbercourt, the ministers of Maria of Burgundy, where executed by the rebellious townsmen, in spite of the entreaties of the young princess. Under the rule of the Duke of Alva his auto-da-fé's were enacted in the Marché du Vendredi.

In the centre of the square, on the site occupied by the statue of Charles V., destroyed in 1792, rises a bronze *Statue of Jacques van Artevelde*, over lifesize, executed by De Vigne-Quyo (1863). The powerful demagogue is represented fully accoutred, in the act of delivering the celebrated speech in which he succeeded in persuading the citizens of Ghent to enter into an alliance with England against the will of the Count of Artois. The reliefs on the pedestal have reference to the three most important treaties concluded by Artevelde in behalf of Flanders. — The ancient buildings which formerly lent an interest to this square are now represented by a single house at the corner of the Rue des Peignes, on the S. side, known as the *Toreken*, formerly the guild-house of the tanners, dating from the 15th century. On the N. side of the marked is the *Socialist Warehouse* (1899), bearing the inscription: '*Werklieden aller Landen, vereenigt u*' ('workmen of all countries, unite'), and the *Club House* ('Ons Huis'; 1900) of the *Maatschappy Vooruit*, two buildings in an interesting modern style by Ferd. Dierkens.

On the S.E. the Marché du Vendredi is adjoined by the PLACE ST. JACQUES (Pl. D, 3, 4), in the middle of which rises the **Church of St. Jacques** (Pl. D, 4), originally founded about the year 1100. The present edifice, restored in 1870-73 in the original style, dates from the 15th cent., but the W. towers and the lower part of the central tower are Romanesque.

The INTERIOR contains several pictures by *Jan van Cleef*. In the left aisle are two paintings by *G. de Crayer:* Members of the Order of the Trinity ransoming Christian captives, and the Virgin. The pulpit, with a statue of the Apostle James, is by *Van Poucke*, and the tomb of Jean Palfyn (p. 74) is by the same artist (1784). The tomb of W. van Bronchorst and his wife is by *Jan Mattheys* (1659).

A good view of the principal towers of the city is obtained from the N. side of the square.

The suppressed Baudeloo Convent contains the *Athenaeum (Grammar School)* and the *Town and University Library* (Pl. D, 3), the largest in Belgium next to that at Brussels, with upwards of 200,000 vols., 2500 MSS., a collection of about 7000 drawings, 14,000 engravings, plans, and views of Ghent, from the 16th cent. till the present time, and about 25,000 pamphlets of the 16-18th centuries. Adm., see p. 50. — The adjoining **Parc Public** (Pl. D, 3; entr., Rue St. Georges 21), generally known as *Baudeloohof*, was laid out in 1797 for a botanical garden.

We may now visit the Grand Béguinage (p. 71; tramway No. 3, p. 50) and the Abbey of St. Bavon (p. 70), or we may return from the Place St. Jacques to the Place St. Bavon (p. 58) viâ the Rue Royale, which contains the *Flemish Academy* (Pl. D, 4; left).

The Rue Royale intersects the RUE HAUT-PORT or *Hoogpoort* (Pl. C, D, 4), which contains the Gothic *Guild House of the Goldsmiths* (1481) and several quaint gabled houses of the 16th century. Among these are the *Cour de St. George*, at the corner of the Marché au Beurre (p. 59), with a fine court; the *Groote Moor* (No. 52); the *Zwarte Moor;* and the *Sikkel* or *La Faucille* (No. 56; now a conservatorium of music). Behind the Sikkel, in the Rue du Séminaire (Pl. D, 4), is the picturesque court of the *Achtersikkel* or *Arrière-Faucille*, with a Gothic tower (upper stage Renaissance) and an oriel window.

In the Rue des Foulons (Volders-Straat), a little to the S. of the Marché au Beurre (p. 59) and Marché aux Grains (p. 60), rises the **University** (Pl. C, 4, 5), built by *Roelandt* in 1819-26. The main façade, with a Corinthian portico, bears an inscription recording the completion of the building under William I. The Aula, reached through a covered court and a vestibule, which is adorned with frescoes by *Vict. Lagye* (p. 166), *L. de Taeye*, and *Alfr. Cluysenaar*, is a rotunda supported by marble columns in the style of the Pantheon, and capable of containing 1700 persons. The *Natural History Museum* is a collection of some merit. The number of students is about 1100.

The university was founded in 1817, at the same time as those at Liège (p. 246) and Louvain (p. 235), and in 1835 it was re-organized as the Belgian State University for the Flemish-speaking part of the country. Among the teachers who have shed lustre on the university are *Jos. Plateau* (d. 1883), the physicist; *Fr. Laurent* (d. 1887) and *Haus* (d. 1880), the jurists; *Guislain* (p. 63) the physician; *J. Gantrelle* (d. 1893), the philologist; and *Fr. Huet* (d. 1869), the philosopher.

To the S. of the University is the **Place d'Armes** or **Kouter** (Pl. C, 5), the most fashionable square in the town, planted with lime-trees (band, see p. 50). On Sunday mornings an abundantly supplied flower-market is held here. In the Place d'Armes are the hotels mentioned at p. 49, and also the four largest clubs of Ghent. — A few yards to the W., in the Rue du Théâtre, is the *Grand Théâtre Royal* or *Théâtre Français* (Pl. C, 5), erected by *Roelandt* in 1837-40.

In the Place du Commerce, on the S.W. side of the inner town, rises the **Palais de Justice** (*Gerechtshof;* Pl. C, 5), another edifice by *Roelandt* (1836-43), bounded on one side by the Lys, on the other by an arm of the Scheldt. The chief façade to the N. has a Corinthian portico, and is approached by a lofty flight of steps. In front is a bronze statue, by J. Dillens (1886), of *H. Metdepenningen* (d. 1881), advocate and leader of the Liberals of Ghent.

b. The Western and Southern Quarters of the City.

On the right bank of the *Coupure* (p. 51), to the W. of the Palais de Justice, is the **Casino** (Pl. B, 4, 5), built by *L. Roelandt* in 1835 (concerts in the large garden, see p. 50). The Casino belongs to a horticultural society *(Maatschappy van Kruidkunde)* and is chiefly used for the famous flower-shows of Ghent, which were established in 1808 and take place twice a year. —In the small square in front of the Casino is a monument to the Flemish composer, *K. Miry.*

Opposite the Casino, to the N.W., rises the *Maison de Force* (*Rasphuis;* Pl. A, B, 4), a prison formerly of European celebrity. The building was erected under Maria Theresa in 1773, and enlarged in 1825. — Near this is another prison, the *Maison de Sûreté*, dating from 1862.

A pleasant walk ascends hence along the Coupure to the Byloke (see p. 67).

From the Palais de Justice (see above) three streets — the Rue Basse des Champs (Pl. C, 5), the Rue de Courtrai (Pl. C, 5, 6), and the Chaussée de Courtrai (Pl. C, B, 6, 7) — lead through the South Quarter of the city to the station of *Gand St. Pierre* (Pl. B, 7; tramway No. 4, p. 50). In the Rue Plateau, near the S. end of the Rue Basse des Champs, rises the —

Institut des Sciences (Pl. C, 5, 6), completed in 1890 after plans by *Ad. Pauli* and covering nearly $3^1/_2$ acres of ground. It contains the lecture-rooms and laboratories of the university faculty of physical science and of the technical schools connected with the university *(Ecole du Génie Civil* and *Ecole des Arts et Manufactures).*

Near the S. end of the Rue de Courtrai is the *Pont du Pain Perdu* (Pl. C, 5), a bridge crossing the Lys. The Quai de la Biloque leads hence to the left to a group of buildings generally named **Byloke** or **Biloque**, after an abbey founded here in the 13th century. These include the *Civil Hospital* (*Hôpital Civil;* Pl. B, C, 6) and a *Hospice for Old Men* (*Oudemannekenshuis;* Pl. B, C, 6). Behind the new buildings of the hospital (entr., Rue Kluyskens 265; adm. only by permission of the Director) is the old *Abbey Church* (13th cent.), with an elegant double gable. The interior is divided into sick-wards, from the long corridor connecting which we may inspect the huge timber roof, like an inverted ship's hull. Adjacent is the *House of the Sisters of Charity.*

The former *Refectory* (14th cent.), the very interesting brick *Gable of which is visible from the street, belongs to the Old Men's Hospice (entr., Boul. des Hospices 2; small gift expected). In the interior of the refectory, which is divided by a structure of 1715, the ribs of the almost unaltered timber roof still retain the original colouring (red, yellow, blue, and white). On the end-walls are damaged frescoes of the 14th cent.: on the W., John the Baptist with the Lamb and St. Christopher; on the E., Christ blessing the Madonna (best light in the morning).

From the bridge at the S.E. end of the Boul. des Hospices (Pl. C, 6) the Boulevard de la Citadelle leads past the handsome fountain-monument to *Count K. de Kerchove de Dentergem* (1819-81), Burgomaster of Ghent, to the ***Parc de la Citadelle** (Pl. C, 7), laid out in 1870 et seq. on the site of the works of the citadel, built after 1815. A monument by *A. Heins*, consisting of a negro seated upon a rock, commemorates the brothers *Van de Velde*, natives of Ghent, who died in Africa as officers in the service of the Congo Free State (1882 and 1888). The park also contains Prometheus and the eagle, in marble, by *L. van Biesbroeck*, and 'Les Planteurs de Mât', a group of labourers in bronze, by *J. van Biesbroeck.*

In the Boulevard d'Horticulture, on the S.E. side of the park, are the *State School of Horticulture*, founded in 1849; the *Botanic Garden*, in which the tropical flora of the Congo Free State is especially well represented; and the —

Musée des Beaux-Arts (Pl. C, 7), opened in 1904 and containing modern sculptures and about 300 old and modern paintings. Admission, see p. 50. Curator, M. L. Maeterlinck.

The Vestibule contains Modern Belgian Sculptures (comp. p. 94): Busts by *Th. Vinçotte*, **Paul de Vigne*, and *J. Lagae;* the Sunflower, a figure by *P. de Vigne.* Also two pieces of Brussels tapestry by *Van den Hecke* (17th cent.).

The Central Hall contains busts by **P. de Vigne*, *Th. Vinçotte*, and *E. L. Corbet* (Gen. Bonaparte, 1798), and groups by *C. Meunier* (*Prodigal Son) and *J. Lagae* (Penitence). On the walls are pieces of tapestry by *Van den Hecke* and **Urbain Leyniers* (1717; Triumph of

Venus, the Muses, Neptune, Minerva, and Mars) and also a painting, by *Fr. Duchastel*, representing the Procession in the Marché du Vendredi at the reception of Charles II. of Spain as Count of Flanders (1666).

Rooms I-XII (to the right) contain the Older Paintings. — Room II. Pictures of the 15th century.

Room III. *Brueghel the Elder*, Flemish kermesse. *J. de Backer*, *Isaiah predicting to Hezekiah his recovery, with the miracle of the sun going ten degrees backward; on the wings a Crucifixion and the donor, the Abbot del Rio; on the outside, Raising of Lazarus, in grisaille. *Adr. Key*, Portrait. *Fr. Pourbus the Elder*, Large winged altar-piece, with 22 scenes from the life of Christ; on the back, the Last Supper.

Room IV. *Jac. van Helmont*, Crucifixion; *P. Codde* (?), Backgammon players. — Room V. *G. de Crayer*, Madonna with the rosary; *Th. Boeyermans*, Vision of St. Mary Magdalen de' Pazzi, San Carlo Borromeo dispensing the Sacrament to persons stricken with the plague; *Peter Thys*, St. Sebastian receiving the martyr's palm from angels; *Ant. van den Heuvel*, Adoration of the Shepherds. — To the left is —

Room I. *G. de Crayer*, Virgin handing the scapulary to St. Simon Stock, Resurrection, *Coronation of St. Rosalie; *Fr. Duchastel*, Portrait; *G. de Crayer*, Tobias and the Angel; *Verhagen*, Presentation in the Temple. *G. de Crayer*, *Judgment of Solomon (a masterpiece); Martyrdom of St. Blasius (his last work, unfinished, painted in 1668 at the age of 85); Vision of St. Augustine. *Rombouts*, Justice (allegory; 1628). — To the right is —

Room VIII, chiefly containing works of the Dutch, British, and French schools. *Hondecoeter*, Poultry; *Adrian van Utrecht*, Fishmonger; *Th. de Keyser*, Portrait; *Frans Hals*, Portrait (1640); *Heda*, Still-life (1634); *P. de Ring*, *A. van Beyeren*, *Chardin*, Still-life; *Raeburn*, Portrait.

Room VII. *Jac. Jordaens*, Studies of heads; *Rubens*, St. Francis receiving the stigmata, painted in 1632 for the Franciscan Church at Ghent (resembling the painting at Cologne; freely retouched); *Jordaens*, Christ and the Woman taken in adultery; *P. de Vos*, Fox-hunt; *Ph. de Champaigne*, P. Camus, Bishop of Belley and Arras.

Room VI. *J. van Es*, Still-life; *Rombouts*, *The five senses (1632). — Room IX (to the right of R. VII). *P. van Avont & Fr. Wouters*, Holy Family, with angels; *J. d'Arthois*, Landscape; *Teniers the Younger*, Sketch; *K. du Jardin*, Portrait. — We pass through Rooms X & XI into Room XII, which contains mythological scenes by *Suvée*, *Paelinck*, and *Navez*.

The adjacent Semicircular Room contains St. Livin, by *L. Delvaux*, Wounded, by *J. Lambeaux*, and other sculptures.

Rooms A-L contain the Collection of Modern Pictures (comp. pp. 93, 165).

Room L. *L. Gallait*, Christ and the Pharisee (1832; injured).

Room K. *H. Bource*, Cherries ripe (1874); *L. Gallait*, Scene during the Inquisition (coloured sketch); *Lamorinière*, Landscape. — We pass through Room J into Room I. *L. de Winne*, Eight portraits; *F. de Vigne*, Ghent Fair in the 15th cent.; *Em. Breton*, Landscape; *Jul. Breton*, Return from the harvest. — To the left is —

Room H. *Fr. Lenbach*, Portrait; *Em. Claus*, Ice-birds; *L'Hermitte*, In church. — Room G. *G. Evenepoel*, The Spaniard in Paris; *S. Kröyer*, *Portrait (1894); *Zuloaga*, Market in Spain; *Em. Breton*, Winter-scene. — To the right is —

Room F. *C. de Cock*, Landscape; *Gussow*, Return of the soldier (1875). — Room E. *G. Vanaise*, J. van Artevelde and Jan Breidel speaking against the Count of Flanders before the representatives of the Flemish cities (comp. p. 52). — Room A (left); *A. Roll*, Bacchic dance (1872); *Rosseels*, Landscape; *J. de Lalaing*, The colonel of cavalry (portrait); *Coosemans*, 'La mare aux corbeaux'. — To the right is —

Room B. *C. Meunier*, Martyrdom of St. Stephen; *Alex. Struys*, *Extreme unction; *W. Maris*, Cow drinking. — Room C. *Is. Verheyden*, Landscape; *Buysse*, Snow-scene; *A. Verwée*, Bulls fighting (1883); *Alb. Baertson*, *Winter-scene; *L. Frédéric*, Funeral-feast; *A. Zorn*, *Mother bathing her child in the sea (1895); *James Guthrie*, Village children.

Picturesquely situated on a height named *Mont Blandin*, a little to the N.E. of the Parc de la Citadelle (p. 67), is the **Church of St. Pierre** (Pl. 11; D, 6), a relic of the famous Benedictine abbey said to have been founded about 630 by St. Amandus, the Apostle of Flanders. The abbey-buildings at one time extended to the arm of the Scheldt on the N. The church, originally Romanesque, was destroyed by the iconoclasts in 1578, but was rebuilt in the Renaissance style, after 1629, by *Pierre Huyssens* and enlarged by an addition on the W. side. The restoration was finally concluded in 1729 by *Matheys*. The interior contains a few pictures.

South Aisle: *Er. Quellin the Younger*, Triumph of the Catholic religion. — North Aisle: *Van Thulden*, Pictures representing the triumph of Roman Catholicism (these all copies of works painted by Rubens in 1628 et seq. for the Convent of Loeches, near Madrid). — Retro-Choir, to the right: *A. Janssens*, Liberation of Peter; *Van Avont*, Holy Family, with dancing angels; *Janssens*, Miraculous Draught of Fishes, as an accessory to a large landscape. Also five small pictures by *Van Doorselaer*, of the period of the Spanish supremacy, illustrative of the virtues of the miraculous image of the Virgin on the altar. On the other side: *Seghers*, Raising of Lazarus; *De Crayer*, St. Benedict recognising the equerry of the Gothic King Totilas; *Janssens*, Landscape with two hermits.

The open space in front of the church has been formed by the demolition of part of the old abbey-buildings. Another part serves as a barrack. The landlord of the barrack-canteen shows a fine 16th cent. cloister (fee).

From the Place St. Pierre we may return to the Gare du Sud by electric tramway (No. 4; p. 50).

c. The Eastern Quarters of the City and the Suburbs.

In the Place d'Artevelde (Pl. D, E, 5), to the N.E. of the Gare du Sud (p. 49), is the *Church of St. Anne*, erected from Roelandt's designs in 1853, and gaudily decorated by Canneel. — The Rue des Violettes, diverging to the S. from the square, leads to the —

***Petit Béguinage Notre Dame** or *Klein Begynhof van Onze liewe Vrouw* (Pl. E, 5, 6; comp. p. 71), the foundation of which dates from 1234. It contains about 300 sisters, and has remained unaltered since the 18th century. The scrupulously clean little houses are arranged round a rectangular grassy space bordered with trees; while another square block of similar houses with narrow lanes between adjoins. A dazzlingly white wall separates the houses from the open space. Each house has its own patron-saint, whose name is inscribed above the door. The church (17th cent.) occupies almost the entire N.E. side of the grassy space. Its N. aisle contains a notable winged-picture by *Lucas Horenbault*, The Assembly of the saints (1596). Lace (Kanten) is offered for sale in the *Convent St. Joseph*, opposite the W. portal of the church.

Following the Quai Porte aux Vaches (Pl. E, 5, 4) to the N. from the Place d'Artevelde, then crossing the bridges, to the right, over the *Bas-Escaut*, or E. arm of the Scheldt, and the Lys, we reach the ruined **Abbey of St. Bavon** (Pl. E, 4; adm., see p. 50; description & plan 25 c.), in the Rue de l'Abbaie, or Abdy-Straat (No. 5). The abbey, traditionally said to have been founded about 630 by St. Amandus (p. 69) and restored in 651 by St. Bavon (d. 654), was one of those bestowed upon Eginhard, the biographer of Charlemagne, and after its destruction by the Northmen (851) was restored with great splendour (10th cent.). John of Gaunt (*i.e.* Gand or Ghent), son of Edward I. and Queen Philippa, was born here in 1340; and Philip the Bold of Burgundy was married in the church in 1369. Charles V. caused the buildings to be razed in 1540, in order to build a citadel (p. 53), which served as a prison for Counts Egmont and Hoorn in 1567, was surrendered by the Spaniards to William of Orange in 1576 after a brave resistance, and was then destroyed, though its last remnants lingered until 1831.

The chief remnant of the old abbey is the Cloister, dating originally from 1177, but rebuilt in the Gothic style in 1495. Its S. walk is adjoined by the N. wall of the *Abbey Church*, consecrated in 1067 and destroyed by the Calvinists in 1581. — On the E. side of the cloister is the octagonal *Lavatorium* (1177), the upper story of which formerly contained the relics of St. Macarius (d. 1012). This is adjoined by the sadly dilapidated *Chapter House* (ca. 1220), with portal and window-openings in the Transition style. In the pavement are 10 ancient tombs (12th cent. ?), hewn in the sandstone and formerly covered with reddish mortar, not unlike mummy coffins n shape. Farther on is the so-called *Cellar* (ca. 1220), supported by three thick round columns. — Under the old refectory, on the N. side of the cloister, are three vaulted rooms, one of which, known as the *Gothic Room*, is supported by a single central column.

A few steps ascend to the old Refectory, a Romanesque structure of the close of the 12th cent., with Gothic timber vaulting (16th cent.). It now contains a *Musée Lapidaire* or *Lapidarium*, with various sculptured fragments found in the abbey and in other parts of the town.

Over the entrance is a large wooden crucifix by *Jean de la Porte* (1613). — By the left side-wall are the tomb of a monk (d. 1272), with one of the earliest Franciscan representations, and a charming relief of the Nativity from Tournai (1458), with traces of painting and gilding. — By the rear-wall: Mutilated tombstone of Hubert van Eyck, re-discovered in 1892; an interesting grave-slab of the 13th cent., with remains of colouring; stone figure of a warrior from the Belfry (1338). — In the middle of the room is a Romanesque relief from the portal of the abbey (12th cent.?), with representations of the wonder-working relics of St. Bavon; Romanesque capitals; Gothic keystones, capitals, and painted statuettes (14-15th cent.); remains of a Romanesque font (12th cent.); tomb of John of Cleves and his wife (d. 1500).

On the N. side of the abbey is the *Church of St. Macarius* (Pl. E, 4), a modern Gothic edifice by A. Verhaegen (1882), containing an antique carved wooden pulpit.

We may now take the electric tramway (No. 5; p. 50) from the neighbouring Boulevard du Château (Pl. E, 4) to the Chaussée d'Anvers (Antwerpsche Steenweg) in the suburb of *St. Amandsberg*, or *Mont St. Amand*, alighting at the Oostacker Straat, about 3 min. beyond the Eecloo and Waesland Stations (p. 47). The narrow street leads to the right to the (4 min.) —

Grand Béguinage de Ste. Elisabeth (*Begynhof van Sint Elisabeth;* Pl. E, 3, 4; comp. p. 70), transferred in 1874 from its former position near the Porte de Bruges (p. 63) to the present site, which was secured for it by the influence of the Duc d'Arenberg.

The name is most probably derived from *Lambert Le Bègue*, a priest of Liège, who is said to have founded the first *Béguinage* (1180). The objects promoted by the Béguinages are a religious life, works of charity (tending the sick), and the honourable self-maintenance of women of all ranks. These institutions have passed almost scatheless through the storms of centuries. Joseph II. spared them, when he dissolved the other religious houses, and they also remained unmolested during the French Revolution, their aim having steadfastly been the 'support of the needy and the care of the sick.' There are at present about twenty Béguinages in Belgium, with fully 1500 members, about 1000 of whom are in Ghent. With the exception of those at Amsterdam and Breda, these establishments are now confined to Belgium, though at one time they were common throughout the districts of the lower Rhine.

The members of the Béguinages are unmarried women of unblemished character, and pay a yearly board of at least 110 fr., besides an entrance-fee of about 500 fr. for the dwelling and the maintenance of the church. Two years of novitiate must be undergone before they can be elected as sisters. They are subject to certain conventual regulations, and are bound to obey their superior, the *Groot Juffrouw* or *Grande Dame* (whom the bishop appoints), but are unfettered by any irrevocable vow. It is, however, a boast of the order that very few of their number avail themselves of their liberty to return to the world. They devote themselves to sewing and similar employments, sick-nursing, and the free education of poor children. The younger Sisters live together in convents under control of a *Dame Supérieure*, where they spend such time as they are not in church, in working in common (lace-making, etc.). After having been members for six years, however, they have the option of retiring to one of the separate dwellings, which contain rooms for two to four occupants. The doors of these houses are inscribed with numbers and the names of tutelary saints. In many cases the Béguines have the society of other women who are not members of the order, whose board forms a small addition to their funds.

The Sisters must attend divine worship twice or thrice a day, the first service being at 5 a.m.; and the last at Vespers, the hour of which varies according as it becomes too dark for the fine work of the nuns. The latter service, known as 'lof' or 'salut des Béguines', presents a very picturesque and impressive scene, when the blue robes and white linen headgear of the Sisters are dimly illuminated by the evening light and a few lamps. Novices have a different dress, while those who have been recently admitted to the order wear a wreath round their heads. The black Flemish robes *(failles)* are worn out-of-doors only.

The Béguinage forms a little town of itself, enclosed by walls and moats, with streets, squares, gates, 18 convents, and a church, the last forming the central point of the whole. The houses, though nearly all two-storied Gothic brick buildings, present great variety of appearance and form a very picturesque *ensemble*. The Béguinage was planned by the architect *Verhaegen*. It contains about 700 members, beautiful specimens of whose lace *(Kanten)* may be bought from the *Groot Juffrouw*, opposite the entrance of the church.

The suburb of St. Amandsberg also contains the modern Gothic *Church of Notre Dame de Lourdes en Flandre*, designed by M. van Hoecke and embellished with stained-glass windows by A. Verhaegen and a pulpit by De Bock and Van Wint of Antwerp. Its grotto is annually visited by crowds of pilgrims.

In the suburb of *Gentbrugge*, near the Chaussée de Bruxelles (electric tramways, Nos. 2 & 6, p. 50), are the extensive nurseries of *L. van Houtte* (visitors admitted except on Sun.).

A pleasant drive (4-5 hrs., carriage 7-8 fr.) may be taken to the S.W. from Ghent to the interesting castle of **Hooidonk**, near the village of *Bachte-Maria-Leerne* (Sterre Inn). The castle, also reached on foot in 3/4 hr. from the station of *Deurle* (p. 73), was built in 1500 by Philip of Montmorency, partly destroyed in 1579, and frequently restored, finally in 1864. Admission only on previous application to the proprietor, Baron t'Kint de Roodenbeke.

From Ghent to Terneuzen, 25 1/2 M., railway in about 1 1/2 hr. (fares 3 fr., 2 fr. 30, 1 fr. 50 c.). The train starts from the Gare du Sud, stopping at the Station d'Eecloo (see p. 49), and then follows the direction of the canal mentioned at p. 51. Stations: *Wondelghem* (see below), *Langerbrugge*, *Terdonck-Cluysen*, *Ertvelde*, *Selzaete* (junction of the line from Eecloo to Lokeren, p. 82, and the last Belgian station). — 17 1/2 M. **Sas** (*i. e.*, lock) **van Ghent** (the first Dutch station, where the locks of the above-mentioned canal are situated). Then *Philippine*, *Sluyskil*, and **Terneuzen** (*Hôt. des Pays-Bas*, R. 1 1/2, B. 3/4, D. 2 fl.; *Hôt. Rotterdam*, R. & B. 1 1/2-1 3/4, D. 1 1/4-1 1/2 fl., well spoken of; Brit. consular & Lloyd's agents), a small fortified town at the mouth of the important canal which connects Ghent with the Scheldt. *Steamboat* thence 4 or 5 times daily in 1 1/2 hr. to *Flushing* (p. 286); omnibus from the station at Flushing to the (3/4 M.) steamboat-pier.

From Ghent to Bruges viâ Eecloo, 30 M., railway in 1 1/2-1 3/4 hr. (fares 4 fr. 10, 3 fr. 10, 1 fr. 85 c.), starting from the Station d'Eecloo, on the N.E. side of the town. Stations: *Wondelghem*, *Everghem*, *Sleydinge*, *Waerschoot*, (12½ M.) **Eecloo** (a busy town with 10,400 inhab., where the Bruges, Selzaete, and Lokeren line diverges to the right; see p. 82), *Balgerhoeke*, *Adeghem*, *Maldeghem* (branch-line to *Breskens* viâ *Aardenburg*, with a fine Gothic church of the 13th & 16th cent., and *Sluis*, see p. 20), *Donck*, *Sysseele*, *Steenbrugge* (p. 21), and *Bruges* (p. 21).

Steam Tramways from Ghent: to the E. (starting from the Boulevard du Château; Pl. E, 4), viâ *Mont St. Amand*, *Laerne* (p. 81), and *Wetteren* (p. 81), to *Zele* (p. 82) and *Hamme* (p. 82; 22½ M.); to the N.E. (starting from the Boul. du Château), viâ Mont St. Amand (p. 72), to (10½ M.) *Saffelaere;* to the N.W. (starting from the Pont du Béguinage; Pl. B, 3), viâ *Everghem* (p. 72) and *Zomerghem*, to (13 M.) *Ursel;* to the S. (starting from the Gare du Sud) to (4½ M.) *Meirelbeke* (p. 81).

A Steamboat plies 1-3 times daily from Ghent (Porte d'Anvers; Pl. E, 3, 4) to (1½ hr.) *Selzaete* (p. 72); fare 1 fr., there and back 1 fr. 60 c.

8. From Ghent to Courtrai and Tournai.

48 M. Railway in 1½-2¾ hrs. (fares 7 fr. 40, 5 fr., 2 fr. 95 c.; express-fares somewhat higher); to Courtrai (27½ M.) in ¾-1¼ hr. (fares 4 fr. 30, 2 fr. 90, 1 fr. 70 c.). From Tournai to Brussels, see R. 1b.

Ghent, see p. 49. — 5 M. *St. Denis-Westrem.* — At (6 M.) *La Pinte* the line to Oudenaarde, Leuze, and Mons diverges to the left.

From Ghent to Oudenaarde, 17 M., railway in ¾ hr. (fares 2 fr. 70, 1 fr. 80, 1 fr. 5 c.); to Leuze, 36½ M., in 1¾-2 hrs. (5 fr. 50, 3 fr. 70, 2 fr. 20 c.); viâ St. Ghislain to Mons, 58 M., in 3-3¼ hrs. (8 fr. 90, 6 fr., 3 fr. 60 c.). — Stations: *Eecke-Nazareth*, *Gavere* (p. 53), *Synghem*, *Eyne*, and *Oudenaarde* (p. 47), the junction of the line from Brussels to Courtrai (R. 6), and of a branch-line viâ Avelghem (p. 75) to Mouscron (p. 76). Then *Leupeghem* and *Etichove*. 26 M. **Renaix** (*Hôt. Ville de Mons; Hôt. de l'Univers*), a town with 17,000 inhab. (branches to Enghien-Courtrai and to Sotteghem-Tournai, p. 5), *Anvaing*, *Frasnes-lez-Buissenal*, *Grandmetz*, *Leuze* (junction of the Brussels-Lille line, p. 6), *Basècles*, *Blaton* (p. 5, 6), *Ville-Pommeroeul*, *St. Ghislain* (p. 5). — 58 M. *Mons*, see p. 208.

8 M. *Deurle* (to the castle of Hooidonk ¾ hr., see p. 72); 10 M. *Astene.* — 11 M. *Deynze* (30 ft.), a small town on the *Lei* or *Lys*, with an old church, is the junction of the line to Dunkirk (see p. 44); steam-tramway to Oudenaarde (p. 48). — 13½ M. *Machelen;* 15½ M. *Olsene;* 18½ M. *Waereghem*, junction for the connecting line between Anseghem (p. 48) and Ingelmunster (p. 47); 22 M. *Desselghem.* 24½ M. *Harlebeke*, with a Romanesque church and belfry and a monument to the composer P. Benoît (1834-1901), a native of the place. Tobacco is extensively grown here.

27½ M. **Courtrai.** — **Hotels** (all unpretending). Hôt. du Damier, in the Grand' Place; Hôt. Royal (R. 2 fr.), Hôt. de la Ville de Gand (D. 2½-3 fr.), with cafés, both at the station; Hôt. du Nord, opposite. — *Café Belge*, *Café Royal*, *Brasserie de Munich*, *Bodega*, all in the Grand' Place. — *Post Offices* in the Grand' Place and at the rail. station. — Two or three hours suffice for seeing the town.

Courtrai, Flem. *Kortryk* (60 ft.), a town with 33,500 inhab., situated on the *Lys*, is famous for its table-linen and its lace, in the manufacture of which 5000-6000 women are employed. The flax of Courtrai enjoys a high reputation, and is manufactured elsewhere, as well as in the town itself. There are also extensive bleaching-grounds in the vicinity.

From the station the Rue des Grandes Halles leads to the right to the Marché aux Avoines, which contains a bronze statue, by T. Vinçotte, of *Jan Palfyn* (d. 1730), a native of Courtrai and inventor of the forceps. — From the end of the street the Rue de Tournai leads to the left to the large —

Market Place (Groote Markt or Grand' Place), in the centre of which rises the *Belfry* ('Tour des Petites Halles'), a Gothic brick building of the 14th century. To the right is a marble statue, by Paul De Vigne (1895), of *De Haerne*, a member of the congress of 1830 (p. xxiii).

The Gothic *Town Hall (fee to concierge 50 c.), on the N.W. side of the Grand' Place, erected in 1526-28, has been completely restored since 1846, and the façade embellished with statues in the original style. The Salle Echevinale, on the groundfloor, is embellished with well-painted frescoes from the history of Flanders by *Guffens* and *Swerts*, completed in 1875. The principal of these represent the Departure of Baldwin IX., Count of Flanders, at the commencement of the Fourth Crusade (1202), and the Consultation of the Flemish leaders in the Court Room the day before the Battle of the Spurs, 1302 (see p. 75). Its Renaissance chimney-piece is adorned with the coats-of-arms of the allied towns of Ghent and Bruges, the standard-bearers of the knights of Courtrai, a figure of the Virgin, and statues of Archduke Albert and his wife (p. xxii). — In the Council Chamber upstairs is another and more interesting chimney-piece in the richest Flamboyant style (1527). Three rows of well-executed statuettes represent the different *Virtues* and *Vices:* in the upper section we see faith, humility, liberality, chastity, brotherly love, temperance, patience, and watchfulness; in the middle section, idolatry, pride, avarice, voluptuousness, envy, gluttony, anger, and sloth. The reliefs below seem to indicate the punishments which follow in the train of these vices. On corbels are placed statuettes of Charles V., the Infanta Isabella (on the right), and Justice (on the left). The walls are covered with large plans of the town and its jurisdiction *('castelany')*, painted in oil (1641).

A few yards behind the De Haerne Monument is the *Béguinage* (p. 71). Immediately to the right is St. Martin's Church, the Gothic tower of which is visible from the Grand' Place; the nave was erected in 1390-1439, the transept about 1415, the beautiful W. portal in 1592-95. The interior has been restored since a fire in 1862. The handsome pulpit of carved wood and the beautiful ciborium in gilded stone (22 ft. high; in the choir, to the left), executed in the 16th cent., were saved from the fire. In the N. transept is a winged picture by *B. de Ryckere* (of Courtrai; 1587), representing the Descent of the Holy Ghost, the Creation, and Baptism. The stained glass in the choir and the large side-chapel to the left is modern.

In the Rue du Béguinage, which leads to the N. from the Béguinage, is a Museum (No. 1) containing several modern pictures, among which may be mentioned: *Nic. de Keyser*, Battle of the Spurs (see below); *L. Robbe*, Cattle; *Carpentier*, 'Alerte'; *Meunier*, Burial of a monk; *Artan*, *Courtens*, Landscapes. The museum is open free on Sun., Mon., and Thurs., 10-12 & 2-5; other days, adm. 25 c.

The Rue du Béguinage ends at the small Parvis Notre-Dame, which is embellished with a marble bust of *Guido Gezelle* (1830-99). To the right stands the church of —

Notre Dame, founded by Count Baldwin IX. of Flanders (p. 74), and completed in 1211. The choir, which is decorated with marble, and the portal were rebuilt in the 18th century.

Interior. The S. transept contains the *Raising of the Cross, one of *Van Dyck's* best pictures (1631). — The altars to the right and left of the choir-recess, in the ambulatory, are adorned with good reliefs in marble of the 18th cent., by *Lecreux* (p. 79), representing St. Rochus among the plague-stricken, and Mary Magdalen with angels. — The *Chapel of the Counts*, on the right of the choir, added to the church in 1373, is adorned with wall-paintings of the 14th cent., representing the Counts and Countesses of Flanders, and restored by *Van der Plaetsen* (d. 1857), who continued the series down to Emp. Francis II. The Last Judgment, on the W. wall of the chapel, is also by *Van der Plaetsen*.

A little farther on, at the end of the Rue Guido Gezelle, are two massive old bridge-towers *(Broeltorens)*. That to the right contains the *Oudheidskamer* or *Musée d'Antiquités*, with lace and other objects of interest (key kept by the concierge at the town-hall). — Adjacent are the gardens of the *Cercle Musical*.

From Notre Dame the Rue de Notre Dame leads to the S.W. back to the Grand' Place. Thence we may proceed to the E. by the Rue de Groeninghe, cross the Esplanade, and follow the Ave. Ant. Goethals to the Boulevard de Groeninghe, which is to be adorned with a large monument, by G. de Vreese, commemorating the *Battle of the Spurs* (see below).

In the Rue de Lille, to the W. of the Grand' Place, is the *Church of St. Michael*, in the late-Gothic style (1610), with a modernized interior. — At the end of the street is a monument to *L. Robbe* (p. 93), the animal-painter.

Below the walls of Courtrai, on 11th July, 1302, was fought the famous *Battle of the Spurs*, in which the Flemish army, led by Count John of Namur and Duke William of Juliers, and consisting chiefly of weavers from Bruges and Ypres, under the guild-presidents Breidel and De Coninc of Bruges (p. 32), defeated the French under the Count of Artois. About 1200 knights and several thousand soldiers fell. The victors afterwards collected 700 golden spurs, an appendage worn by the French knights alone, and hung them up as trophies in a monastery-church which has since been destroyed.

From Courtrai to *Brussels* and to *Ypres*, see R. 6. — Courtrai is also connected by branch-lines with *Enghien* (p. 7), viâ Avelghem and Renaix (p. 73) to the E., and with *Roulers* (p. 47) viâ Ingelmunster (p. 47) to the N. Steam-tramways run to (14 M.) *Gheluwe*, (12 M.) *Wacken*, and (8 M.) *Mouscron* (p. 76).

The Tournai line quits the flat land and enters an undulating and picturesque district. The Flemish language gives way to the French. 31 M. *Lauwe.* — 35 M. *Mouscron* (the *s* mute), the Belgian douane for travellers arriving from France (Rail. Restaurant).

From Mouscron to Lille, 13 M., railway in 37 min. (fares 2 fr. 20, 1 fr. 55, 1 fr. 5 c.). — 3½ M. **Tourcoing** *(Hôtel du Cygne; Grand-Hôtel)*, a busy manufacturing town of 80,000 inhab., with the French custom-house. A monument commemorates the defeat of the English and Austrians by Jourdan and Moreau in 1794. — 5 M. **Roubaix** *(Hôtel Ferraille)*, an importan linen-manufacturing town, the population of which has risen from about 9000 in 1806 to 124,000 (comp. *Baedeker's Northern France*). — Near *Croix-Wasquehal* the train crosses the Roubaix Canal, which connects the Deule with the Scheldt. — 13 M. *Lille*, see p. 3.

The next station, *Herseaux*, is connected by a branch-line with Renaix (p. 73), viâ Avelghem (p. 48). Between *Néchin* and *Templeuve* the Belgian line quits the province of West Flanders for that of *Hainault* (Ger. *Hennegau*). To the left rises *Mont St. Aubert* (p. 81). *Froyennes* is also a station on the line to Lille (p. 5). — The train crosses the Scheldt, and finally stops at —

48 M. *Tournai.*

9. Tournai.

Arrival. The *Railway Station* (Pl. C, 1) is a handsome building by *Beyaert* (1879).

Hotels. Hôtel de l'Impératrice (Pl. a; A, 3), Rue des Meaux, well situated, R. 2, B. 1, D. 2, S. 1½, omn. ½ fr., well spoken of; Bellevue, Quai Dumon 6 (Pl. B, 2), with an estaminet, R. 1½ fr.; Hôtel de la Nouvelle Bellevue (Pl. b; C, 1), Hôtel de Hollande (Pl. c; C, 2), Place Crombez, near the station, both with moderate charges.

Restaurants. *Taverne de Munich*, Rue des Meaux 8, near the Grand' Place; *Taverne du Globe*, *Taverne Française*, Rue Royale, near the station. — *Café de l'Europe*, Grand' Place.

Post Office (Pl. B, 3), Rue du Curé Notre Dame, at the corner of the Place des Acacias.

Bookseller. *Vasseur-Delmée*, Grand' Place. — *Exposition du Cercle Artistique* (Pl. C, 3), Rue des Clarisses.

About 3-3½ hrs. will suffice for a visit to the Cathedral, the Church of St. Quentin, and the pictures in the Cloth Hall.

Tournai (95 ft.), Flem. *Doornyk*, with 36,800 inhab., situated on both banks of the *Scheldt* or *Escaut*, and one of the most ancient towns in Belgium, was the *Civitas Nerviorum* of Cæsar, afterwards called *Turnacum*. In the 5th century it was the seat of the Merovingian kings (p. xx, xxi). At a later period the town belonged in turn to Hainault, Flanders, and France, but in 1525 it was united with the Spanish Netherlands in accordance with the Peace of Madrid. In 1581 Tournai was heroically defended against Alexander of Parma by the Princess d'Epinoy. In 1667 the town was taken after a protracted siege by Louis XIV., who caused it to be fortified by Vauban, and in 1709 it was captured by the Imperial troops under Prince Eugene and the Duke of Marlborough. In 1745 Tournai again fell into the hands of the French, and in 1748 it was assigned to the Netherlands by the Treaty of Aix-la-Chapelle. The town

TOURNAI
1:20.000
0 100 200 300 400 500
Mètres
Tracé du Vicinal
Station
Boul. du Nord
Boulevard des Nerviens
Boulev. du Hainaut
Champ de Manœuvres
Faubourg St. Martin
Boulevard Bara
B. Léopold
Boulevard Lalaing
Rue de la Citadelle
Rue de l'Asile
Rue Roger
Cathédrale
Beffroi
Halle aux Draps
Gr. Place
Evêché
Poste
Bibl. publ.
Hôtel de Ville
Parc
Palais de Justice
Pl. d. Pal. d. Justice
Hôpital Civil
Hôpital Militaire
Caserne d'Infanterie
Asile d'Aliénés
Caserne St. Jean
Blanchisseries
Ecole industr.
Prison Cellulaire
Gendarmie
Bassin de Natation
Chap. de N.D. de Graces
Abattoirs
Couv. des Soeurs de St. André
St. Nicolas
St. Brice
St. Jean
St. Quentin
St. Jacques
Pl. Crombez
Pl. Becquerelle
Pl. Verte
Pl. St. Jean
Pl. de Lille
Square de la Reine
Pont des Trous
Cercle art.
Chauss. de Lille
Chauss. de Douai
Chauss. de Renaix
Chauss. de St. Amand
Chemin de Halage
Chemin de Rongy
Templeuve
Lille
Celles
Bruxelles
Péruwelz
1 Académie des Beaux-Arts B2
2 Anc. Couvent des Croisiers D3
3 Anc. Grange de St. Martin B3
4 Archives B3
5 Athénée Royal C2
6 Banque Nation. C2
7 Béguinage A1
8 Ecole St. Luc B3
Eglises:
9 Ste. Marguerite A3
10 St. Piat C3
11 Temple Evang. B3,4
12 Fort Rouge B2,3
13 Maisons romanes C2
Monuments:
14 français A3
15 de L. Gallait B3
16 „ la Princesse d'Epinoy B3
17 Musée d'Histoire Naturelle B3
18 Restes de l'Enceinte du XIIIe Siècle D4
19 Salle des Concerts B3
20 Séminaire Episc. C3
21 Théâtre A3
22 Tour Henri VIII C1

Geograph. Anst. v. Wagner & Debes, Leipzig.

presents a much cleaner and pleasanter appearance than the other large industrial towns of Belgium. The quays, planted with trees, contribute to this effect. The river is generally crowded with barges, most of which are laden with coal from Le Borinage (p. 210). The old walls have been converted into promenades. — The pretender, Perkin Warbeck, was born here.

In the middle ages the staple manufactures of Tournai, as of Dinant, were copper and brass wares. A little later it manufactured tapestry, fayence (1670-1815), and porcelain (factory established by F. J. Peterinck in 1751). The making of so-called 'Brussels carpets', weaving, and embroidering are the chief modern industries. There are few large factories, as the weavers work mainly at home.

The Rue Royale, crossing the arm of the Scheldt known as the *Petite Rivière*, leads straight from the Place Crombez (Pl. C, 1), at the station, to the Scheldt.

The ****Cathedral** (*Notre Dame;* Pl. B, 3), one of the noblest specimens of mediæval architecture, rises conspicuously above the houses on the left bank, the older and more important part of the town. It is a cruciform basilica borne by pillars, with a retro-choir and radiating chapels, and has four massive towers (270 ft.), adjoining the dome above the cross, and two corner-turrets on the façade. The nave, consecrated in 1070, and the transepts of the 11-12th cent., with their ambulatories and semicircular terminations, both bear the stamp of the Romanesque style, while two of the towers belong to the Transition era and one is pure Gothic. In 1242-1325 the Romanesque choir was replaced by an early-Gothic building, which surpassed the nave both in length and height. About the same time (13th cent.) the Romanesque façade was altered and provided with a porch in the pointed style, restored in the 16th century. The parish church attached to the N. aisle of the cathedral *(Chapelle Paroissiale de Notre Dame)* is a Gothic structure of 1516-18. In 1633 and later the building was much modernized, but in 1840 a thoroughgoing restoration was begun, in the course of which a huge rose-window was inserted in the façade (1851) and the interior was purged of the unsuitable additions with which it had been disfigured. It is now intended to remove the old buildings which partly mask the exterior.

The *Sculptures of the Porte Mantile (12th cent.), the N. portal in the Place des Acacias, and of the façade behind the groined porch towards the Place de l'Evêché, are attractive works of the School of Tournai. The fine stone figures of the lower row of the latter (prophets, fathers of the church, Adam and Eve) date from the 13th cent.; the equally fine but sadly mutilated sculptures in the upper row (16th cent.) represent scenes from the early history of the bishopric and a procession. At the top are inferior statues of the 17th cent., including the Virgin, St. Piat, the alleged apostle of Tournai, and St. Eleutherius (d. 531), the first bishop.

The INTERIOR consists of nave (originally flat-roofed, but vaulted over in the 18th cent.) and aisles 408 ft. in length; nave 78 ft. wide and 78 ft. high; breadth of transept 220 ft.; height of choir 107 ft., of the dome 156 ft. The capitals of the low and elaborately articulated pillars in the nave are particularly rich and varied. Above the aisles are galleries, over which the walls are relieved by a triforium. The proportions of the transept are more graceful, and the galleries lower.

In the Chapelle St. Louis (locked), the first of the S. (right) AISLE, on the posterior wall, a Crucifixion by *Jordaens*. — In the TRANSEPT, right, Altar-piece with scenes from the life of the Virgin by *M. de Nègre* (1623). The subjects of the stained-glass windows refer to the history of the bishopric of Tournai, which received important privileges in the 6th cent. from King Chilperic (d. 584) for services rendered in his war against his brother, the Austrasian monarch Sigebert (S. transept), and in the 12th cent. from Pope Eugenius III. (N. transept). The N. transept also contains interesting frescoes of scenes from the legend of St. Margaret (12th cent.; generally covered). — The richly sculptured *Rood Loft*, which separates the choir from the nave, executed by *Corn. de Vriendt* in the Renaissance style, with alabaster statues of the Virgin, St. Piat, and St. Eleutherius and marble reliefs from the Old and New Testament, was erected in 1572; it is surmounted by a large group in bronze by *Lecreux* (p. 79), representing St. Michael overcoming Satan.

The stained glass of the CHOIR by *Capronnier* is modern. The Gothic reading-desk and brazen candelabrum are of the 15th century. To the right of the 18th cent. high-altar, is the *Shrine of the Virgin (Châsse de Notre Dame), a fine late-Romanesque work by *Nicholas of Verdun* (1205), with scenes from the life of Christ; to the left is the Reliquary of St. Eleutherius, also late-Romanesque (1247), with figures of Christ, Apostles, and Saints. Both these shrines are unfortunately too high up.

AMBULATORY, beginning on the right side of the rood-loft: in the 1st Chapel (locked), which is adorned with stained glass by *Capronnier*, commemorating the Council of 1870, is a large picture by *Rubens*, *Rescue of souls from Purgatory, a bold composition but freely retouched. — 3rd Chap., behind the high-altar. Large monument of ca. 1800, with the names of all the bishops and canons of Tournai; in the middle is an old figure of Bishop Maximilian of Ghent, below are angels by *Jérome Duquesnoy* (?). — 4th Chap. Gothic tomb of the Cottrel family (1380). — 5th Chap. *L. Gallait*, Christ healing the blind (1833; a youthful work). — 6th Chap. *Lancelot Blondeel*, Scenes from the life of the Virgin.

The TREASURY, in the rooms opening off the ambulatory, includes a crucifix in ivory by *J. Duquesnoy* (?), an ivory diptych of the 11th cent., a fine psalter (14th cent.), and sadly damaged tapestry by *Pierot Feré* of Arras (1402), with a representation of the Plague at Tournai (1092) and scenes from the history of its patron-saints. — In the passage leading to the Musicians' Vestry are some interesting *Tombs by local sculptors.

The *Fausse Porte*, the passage between the Cathedral and the *Episcopal Palace* (*Evêché;* Pl. B, 3), contains the chapel of the bishops (12th cent.). — In the Place de l'Evêché are also the *Archives* (Pl. 4; B, 3) and the PUBLIC LIBRARY, containing some valuable early printed works and MSS.

The triangular GRAND' PLACE (Pl. B, 3) in the centre of the town is embellished with a *Statue of the Princess d'Epinoy*, in bronze, designed by Dutrieux. The heroic lady is represented in complete armour, with a battle-axe in her hand, leading her fellow-citizens against the enemy (see p. 76).

Built in among the houses on the N.W. side of the Place is situated the church of **St. Quentin** (Pl. B, 3), sometimes called *'La Petite Cathédrale'*, a remarkably elegant structure, originally a Romanesque creation of the 12th cent., but several times rebuilt (entrance at the back, to the left). There are no aisles, but the nave expands into two apse-like chapels at the transept. The ambulatory dates from the 16th century. The large paintings (of little value) in the nave represent the Foundation of the Order of the Trinitarians for the purpose of ransoming Christian captives (1198), and the Battle of Lepănto (1571). The stained glass is by *Bethune* (1858).

On the S.W. side of the Place is the former **Cloth Hall** (*Halle aux Draps;* Pl. B, 3), a Renaissance building of 1610, restored since 1881. On the first floor is the MUNICIPAL MUSEUM AND PICTURE GALLERY (*Musée d'Antiquités et de Tableaux;* adm. on Sun., 10-4, free, other days 50 c.; catalogue 25 c.). Keeper, E. J. Soil.

On the **Ground Floor** is the SCULPTURE ROOM, with an extensive collection of works by Tournai masters and a plaster model of the cathedral by *Ch. Vasseur* (1860).

First Floor. The VESTIBULE contains the recent acquisitions. — The SALOON, lighted from the top and giving on the Grand' Place, contains about 380 paintings, including various modern works, chiefly by natives of Tournai. To the right of the entrance: a. *Flemish School* (15th cent.), Scenes from the life of St. Bernard; b. *L. Gallait*, Portrait of Galileo; e. *Flemish School* (copy of a lost work of Hugo van der Goes), Descent from the Cross; no number, *Gaudenzio Ferrari* (?), Adoration of the Child; m. *Leander van Dalen*, Family portraits (1649); m 1. *J. D. de Heem*, Still-life; z. *Th. van Thulden*, Family portraits; bb. *Mabuse (J. Gossaert)*, Portrait of J. Carondelet (p. 25), with the attributes of St. Donatus; ee. *Gallait*, Mother and sister of the artist; jj. *Gallait*, *The Guilds of Brussels paying the last honours to the bodies of Counts Egmont and Hoorn (1861); ll. *Joris van Son*, Still-life; rr. *Jan Stobbaerts*, Dogs and cats; zz. *Van Severdonck*, Defence of Tournai by the Princesse d'Epinoy (1860); a 3. *Master of the St. Bartholomew Altar* (Cologne; not H. van der Goes), John the Baptist; b 3. *Ch. Le Brun*, Equestrian portrait of Louis XIV.; c 3. *Watteau*, Flemish fair; e 3. *H. Rigaud*, St. Albin, Archbishop of Cambrai.

The GALLERIES are devoted to the antiquities. W. Gallery (to the right): Wall Cases 1 & 2. Roman vessels and bronzes found at Tournai. Case 3. Roman antiquities, found in 1900 in the bed of the Scheldt between Tournai and Antoing; Frankish antiquities, including reproductions of the articles found in the tomb of Childeric (p. 81); mediæval vessels; bronzes. At the end of the gallery is an altar, by *Nic. Lecreux* (1733-98), a native of Tournai. — S. Gallery. Desk Case 22. Seals. Case 23. MSS. with miniatures, including a psalter that belonged to Henry VIII. of England, a 'Livre d'Heures' of 1277, and the 'Roman de la Rose', of the 14th century. Case 24. Ivory carvings: Coronation of the Virgin (14th cent.), Binding of a copy of the Gospels (11th cent.; authenticity questioned). Case 25. Plaques and bronze medals. Case 26. Carved gems. — E. Gallery. Wall Case 5. Palissy ware; porcelain made at Tournai. Case 6. Valuable textiles; Chinese and Egyptian antiquities. Adjoining, *Cope of Bishop Guill. Filastre of Tournai (1461-73), with representations of the Seven Works of Mercy. Case 8. *Porcelain made in Tournai (p. 77). — In the desk-cases by the windows is a rich collection of coins and medals.

The isolated **Belfry** (*Beffroi;* Pl. B, 3), 236 ft. high, at the S.E. end of the Place, dates from 1187, but was partly rebuilt in 1391 and restored in 1874. The spire is modern. A set of chimes, placed in the tower in 1878, plays every half-hour. The ascent is recommended, particularly for the sake of the view of the cathedral (260 steps; door-keeper at the entrance and custodian at the top, 25 c. each).

At No. 25 Rue de Paris, just to the N.E. of the Belfry, is a *Gothic House.* — In the adjoining Rue de la Tête d'Or is the *School of St. Luke* (Pl. 8; B, 3), with a collection of works by Tournai sculptors, including a Descent from the Cross in relief (15th cent.) and a wooden figure allegorical of life and death (1556).

The Rue du Parc and Place du Parc, to the S.E. of the Belfry, bring us to the suppressed *Monastery of St. Martin*, the priory buildings of which (18th cent.), now serve as the Hôtel de Ville (Pl. B, 3, 4). The sumptuous 'Salon de la Reine' deserves a visit. — In the adjoining buildings is a *Natural History Museum* (Pl. 17). — The garden is embellished with a statue of *Louis Gallait* (1810-87; p. 93), the painter, a native of Tournai, and a bust of *Ad. Delmée*, the song-writer. — A little to the S.E. is the *Court House* (Pl. C, 4).

The Rue des Meaux and the Rue Dorée lead from the N.W. corner of the market to the Place de Lille (Pl. A, 3), in which is the large *Monument Français*, commemorating the French soldiers who fell before Antwerp in 1832. No. 10 in the Rue des Meaux is the *Grange de l'Abbaye St. Martin*, a handsome Renaissance edifice of 1633 (now a café). In the Rue Perdue, which diverges on the right, halfway, is the so-called *Fort Rouge* (Pl. 12; B, 2, 3), a tower belonging to the 12th cent. town-walls.

A little to the N. of this point lie the church of **St. Jacques** (Pl. A, B, 2), a picturesque specimen of the Transition style, recently restored by *Bryenne.* The interior contains some interesting tombs, among them that of Nic. d'Avesnes, in the Gothic style, with old painting (Chapel of the Sacrament, to the right of the choir). — The early-Gothic church of *Sainte Marie Madeleine* (Pl. A, 1, 2) contains a group of the Annunciation in the style of Roger van der Weyden and other noteworthy sculptures. — A little to the N.W. is the *Béguinage* (Pl. 7, A 1; comp. p. 71).

The (inaccessible) old bridge called **Pont des Trous** (Pl. A, 1), which crosses the Scheldt at the lower end of the town in three pointed arches, was built about 1290. Both ends are defended by strong towers. — Above the bridge is the Square Du Mortier (Pl. B, 2), which is embellished with a marble statue of *B. Du Mortier* (b. at Tournai in 1797; d. 1878), the naturalist and Belgian statesman, by Fraikin, erected in 1883.

On the way back to the station, we may visit the 12th cent. church of *St. Nicholas* (Pl. B, 1), somewhat resembling St. Quentin, and the *Tour de Henri VIII.* (Pl. 22; C, 1), a castle of 1513, with two vaulted apartments, one above the other.

To the S.E. of the Rue Royale (p. 77) rises the church of *St. Price* (Pl. C, 2), dating from the 12th cent. but frequently altered. The tower affords a good view of the cathedral. The treasury contains many objects of interest.

The *Tomb of Childeric* (d. 481; father of Clovis), King of the Franks, was discovered in 1653 on the destruction of a house adjoining the church on the N. side. Childeric's sword and most of the other curiosities found in the tomb were carried off to Paris in 1664, but many of them were stolen from the National Library in 1831. Among them were upwards of 300 small figures in gold, resembling bees, with which the royal robes are said to have been decorated. Napoleon, on the occasion of his coronation, preferred them to the *fleurs-de-lys* as insignia of the imperial dignity.

On the W. side of the church of St. Brice are two mediæval houses (12th cent.), known as the *Maisons Romaines* (Pl. 13, C 2; Rue de la Barre St. Brice 8 & 10). — The chapel of the old *Jesuit College*, now the *Athénée Royal* (Pl. 5; C, 2), in the Rue du Quesnoy, has a fine Renaissance portal.

At the S.E. end of the quarter on the right bank of the Scheldt are some picturesque fragments of the *City Wall of the 13th century* (Pl. 18; D, 4).

Mont St. Aubert (p. 76), sometimes called *Ste. Trinité* from the small church of that name on the top, commands a very extensive panorama, although only 485 ft. in height, being the only eminence in the district, and is well worthy of a visit. It rises at *Obigies* (p. 5), 3 M. to the N. of Tournai. Carriage in 3/4 hr. (3-4 fr.).

10. From Ghent to Antwerp.

a. State Railway viâ Dendermonde and Puers.

43 M. Railway in 1½-2½ hrs. (fares 6 fr. 60, 4 fr. 50, 2 fr. 65 c.).

Ghent, see p. 49. — The line crosses the Scheldt. 1¼ M. *Ledeberg*; 2½ M. *Meirelbeke.* On the other side of the Scheldt is the quaint château of *Laerne*, with towers dating from the 12th century (steam-tramway to Ghent, see p. 73). 4 M. *Melle*, the junction of the line to Charleroi and Braine-le-Comte (R. 19). 6 M. *Quatrecht* The train follows the winding course of the Scheldt. 8 M. *Wetteren*, the junction of the line to Hamme (p. 73) and of steam-tramways to (10 M.) Lokeren (p. 82) and (13 M.) Sotteghem (p. 47). At (10 M.) *Schellebelle* our line diverges from that to Brussels viâ Alost (R. 1a). 12½ M. *Wichelen*; 14 M. *Schoonaerde*; 16 M. *Audeghem*, beyond which the train crosses the *Dendre.*

18 M. **Dendermonde,** Fr. *Termonde* (20 ft.; *Hôtel-Café Royal, Tête d'Or, Renaissance,* all in the Grand' Place; *Geerinckx*, Rue de Bruxelles, R. 2 fr., unpretending), a small fortified town (10,000 inhab.) on the right bank of the Scheldt (here crossed by a bridge) and on both banks of the *Dendre*, a navigable tributary of the Scheldt. Louis XIV. besieged this place in 1667, but was compelled to retreat, as the besieged, by opening the sluices, laid the whole district under water. Marlborough took it in 1706 after a bombardment of ten days. The old church of Notre Dame possesses two pictures by *Van Dyck*, a *Crucifixion (ca. 1630) and an Adoration of the Shepherds (1635); also a work by *De Crayer*, and a Romanesque font of the 12th century. The *Hôtel de Ville*, with five gables and sculptured decoration, was

originally the cloth-hall, and dates, with its belfry, from the 14th century. Adjacent is the *Grande Garde*, or guard-house, with an octagonal tower and a portico of the 18th century. Monuments have been erected here to the Flemish poet *Prudens van Duyse* (1804-59) and to the Jesuit missionary *P. de Smedt*.

From Dendermonde to St. Nicolas. viâ *Hamme*, 13 M., by railway in 3/4 hr. (see p. 73); to Lokeren viâ *Zele*, 9 M., in 1/2 hr. (see p. 73); to Alost, 7 1/2 M., in 1/4-1/2 hr. (p. 2); and to Brussels, 20 M., viâ *Opwyck* (p. 2) and *Jette* (p. 3), in 1-1 1/4 hr.

At (21 M.) *Baesrode* the line to Malines diverges (see p. 158). 24 M. *St. Amand-lez-Puers*; 27 M. *Puers*, where our line crosses that from Terneuzen to Malines (p. 158). The train now traverses a marshy district and crosses the *Rupel*, which is formed about 2 1/2 M. to the E. by the union of the Dyle and the Nethe.

31 M. *Boom* (Hôt. de l'Univers), a town with 15,300 inhab. and numerous brick-kilns, where our line crosses that from Alost to Antwerp (see p. 2); 33 1/2 M. *Reeth*. — 36 M. *Contich*, and thence to (43 M.) *Antwerp*, see pp. 158, 159.

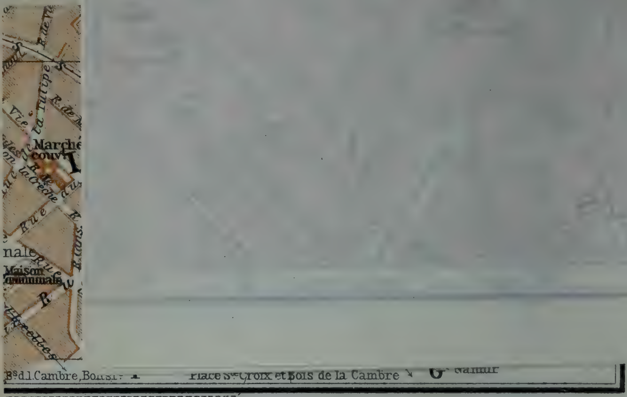
b. Waesland Railway.

31 M. Railway in 1 1/4-2 hrs., including the crossing of the Scheldt at Antwerp (fares 4 fr. 70, 3 fr. 20, 1 fr. 90 c.). This is the shortest route, but is not traversed by express trains. Travellers from Ostend or Bruges intending to take this route book to Ghent only, where they take a fresh ticket at the Waes Station, 1 M. from the Gare du Sud (p. 49).

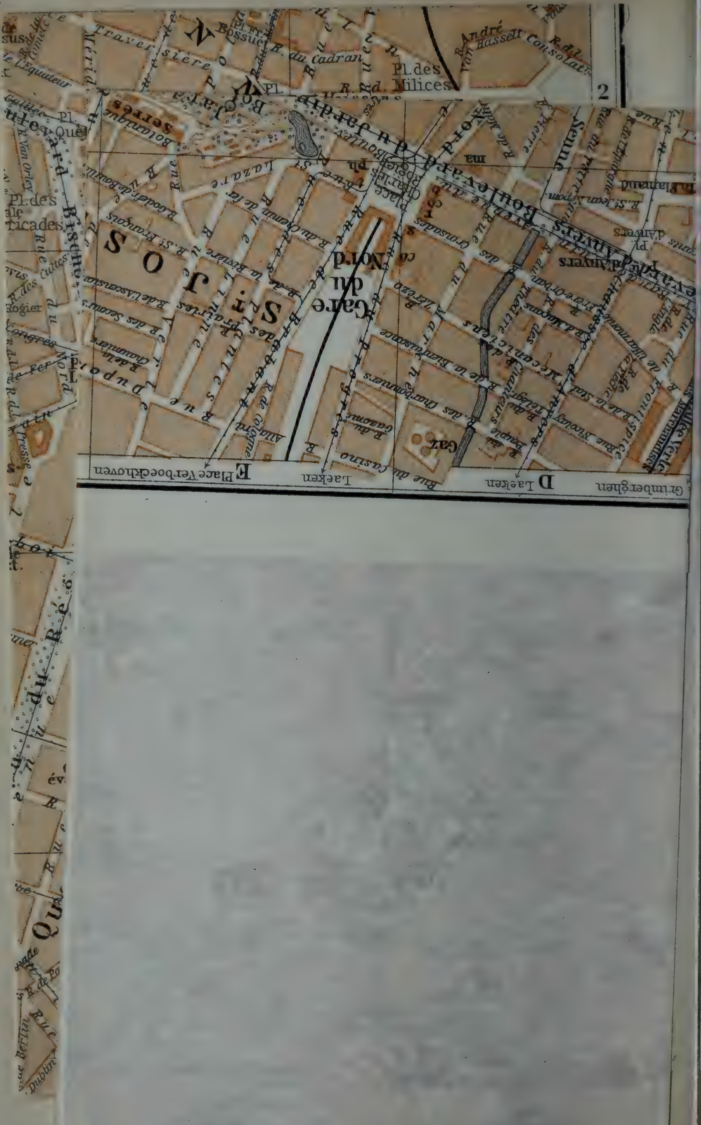
The train starts from the *Waes Station* (p. 49; Pl. E, 3). Immediately on the right is the new Béguinage (pp. 71, 72). This line traverses the *Pays de Waes*, or *Waesland*, one of the most populous (about 700 pers. to the sq. M.), highly-cultivated, and productive districts in Europe. During the civil wars in Flanders, the Waesland was a sterile moor, but at the present day every square yard is utilized. The train traverses arable land, pastures, gardens, woods, and plantations in rapid succession, while comfortable farm-houses and thriving villages are seen at intervals. It is said that the attention usually devoted to a garden or a flower-bed is here given to every field; for the natural soil, being little better than sand, requires to be artificially covered with garden-soil. The agriculture of this tract is, therefore, worthy of the notice of farmers.

4 M. *Loochristi*, with an old château; 7 M. *Beirvelde*, with the fine modern Tudor château of M. Lippens de Kerchove. — 12 M. **Lokeren** (19 ft.; *Hôt. du Miroir*, in the Grand'Place; *Hôt. des Stations*) is a manufacturing town with 21,000 inhabitants. The *Church of St. Lawrence* contains some ancient and modern works of art, and a famous pulpit by Verhaeghen (1736) of Malines. Lokeren is the junction of the lines to Dendermonde and Alost (see p. 2), and to Moerbeke-Selzaete-Eecloo (p. 72). — 15 1/2 M. *Mille-Pommes*.

19 1/2 M. **St. Nicolas** (62 ft.; *Hôt. du Miroir*, in the market, R. 2, B. 1, D. 2, S. 1 1/2 fr.), a pleasant-looking town with 31,100 inhab., is the


Marché couv.
Maison communale
Bd d.l.Cambre, Bois
Place Ste Croix et Bois de la Cambre
G
Namur

Haecht
F
Schaerbeek
G
1
SCHAERBEEK
Marché Ste Marie
Ste Marie
Pl. de la Reine
Station Rogier
Rue Seutin
R. de l'Olivier
Rue Thiéfry
R. Van Dyck
Rue Philomène
R. Geefs
R. de l'Abondance
Chaussée de Haecht
Rue Royale Ste Marie
R. des Palais
Rue Rogier
R. Van Haelen
Rue Dailly
Montagne de l'Ermite
R. Albert Latour
Rue de la Consolation
Rue des Coteaux
Rue Verboeckhoven
Rue Josaphat
Rue Gillon
Abattoirs
R. Girardin
R. du Soleil
R. Cornet de Grez
R. Beughem


Pl. des Milices
R. du Cadran
Bossuet
Traversière
Van Hasselt
Consolat.
2
Pl. des Barricades
Hogier
Gare du Nord
Boulevard du Jardin Botanique
Senne
Rue de Brabant
E Place Verboeckhoven
Laeken
D Laeken
Grimberghen
Gaz

busiest manufacturing place in the Waesland. In the market-place, $^1/_2$ M. from the station, are situated the modern Gothic *Hôtel de Ville*, the *Museum* (antiquities from the Waesland), the *Court of Justice* (the old Hôtel de Ville), the old *Landhuis*, and several mediæval dwelling-houses. The *Church of St. Nicholas* was restored in 1900. The church of *Notre Dame*, built by Overstraeten in 1844, contains well-executed mural paintings by Guffens and Swerts, among the first attempts at frescoes in Belgium. — A branch-line runs from St. Nicolas to Hamme and Dendermonde (p. 82). Near St. Nicolas the train crosses the Malines and Terneuzen railway.

22 M. *Nieuwkerken*. — 25 M. *Beveren*, a wealthy village with 9200 inhab. and an old château of the Counts of Brouchoven-Bergeyck, is noted for its lace. The church contains a tomb dating from 1540. — $28^1/_2$ M. *Zwyndrecht*, where the train passes the outlying fort of that name on the right and a rampart extending to *Fort Ste. Marie* on the left. At *Vlaamsch-Hoofd* or *Tête de Flandre*, the tête-de-pont of Antwerp, on the left bank of the Scheldt, a steam ferry-boat awaits the arrival of the train (p. 159).

31 M. *Antwerp* (Quai St. Michel; Pl. A, 5), see p. 159.

11. Brussels. French, *Bruxelles*.

Arrival. There are three principal railway-stations at Brussels: 1. Gare du Nord (Pl. E, 1; **Restaurant*), for Ostend, Ghent, Bruges, Antwerp (and Holland), Courtrai (Ypres, Lille), Dendermonde (Lokeren), Louvain, Liège, and Germany; entrance to the departure-platform, in the Rue du Progrès, to the arrival-platform, Rue de Brabant and Place Charles Rogier. — 2. Gare du Midi (Pl. B, 5; *Restaurant*), for Charleroi, Waterloo, Braine-le-Comte, Mons, Tournai, and France (entrance to the ticket-office in the Rue Fonsny). — 3. Station du Quartier Léopold or *Gare du Luxembourg* (Pl. F, G, 5), for Tervueren, Ottignies, Namur, Givet (France), Luxembourg, and Bâle (Germany); cabs in the Rue de Trèves, to the S. of the station. Most of the Namur trains on this line also run to and from the Gare du Nord and Schaerbeek; but in some cases passengers change at Schaerbeek. — The *Chemin de Fer de Ceinture* connects the several railway-lines, and also carries on a local traffic (comp. Map, p. 135). — *Cab* with one horse from the station into the town 1 fr.; trunk 15-25 c., small articles free; the driver expects a gratuity. Comp. p. 87.

Hotels. The first-class hotels are all fitted up with lifts and electric lighting; pension in winter only. *Upper Part of the Town*, quietly situated near the Park and convenient for most of the sights: *Bellevue (Pl. b; E, 4), Place Royale 9, frequented by royalty and the noblesse, expensive, R. from $6^1/_2$, B. 2, déj. 5, D. 6, omn. $1^1/_4$ fr. (may soon be taken down); *Hôtel de Flandre (Pl. fl; E, 4), Place Royale 7, R. from 5, B. $1^1/_2$, déj. 4, D. 5, omn. $1^1/_4$ fr.; *Hôtel de l'Europe (Pl. e; D, E, 4), Place Royale 1, R. from 5, B. $1^1/_2$, déj. 4, D. 5, omn. $1^1/_4$ fr.; Grand Hôtel Mengelle (Pl. m; E, 2), Rue Royale 103, to the N. of the Colonne du Congrès, R. from 5, B. $1^1/_2$, déj. 4, D. 5, omn. 1 fr.; Hôtel de France (Pl. fr; E, 3, 4), Rue Royale 42, R. 5-9, B. $1^1/_2$, déj. 4, D. 5 fr.; Grand Hôtel Britannique (Pl. br; E, 5), Place du Trône 3, behind the Royal Palace, R. 5-7, B. $1^1/_2$, déj. 3, D. 5, omn. $1^1/_4$ fr. — Less pretentious: Prince of Wales, Rue Royale 76, R. from $2^1/_2$, B. 1, déj. $2^1/_2$, D. 3, pens. from 8 fr.; Hôt. de la Cathédrale, Place Ste. Gudule 18 (Pl. E, 3), R. from $2^1/_2$, B. 1, déj. 2, D. 2-5, pens. from 8 fr.; Hôtel-Restaurant des Musées (Pl. *m;*

D, 4), Rue du Musée 10, in a quiet situation, R. 3½, B. 1 fr., unpretending. — Cook & Sons (*Mrs. Easton Cook*), Rue de la Pépinière 11 (Pl. E, 5).

Lower Part of the Town (sometimes noisy): *Hôtel Métropole (Pl. mé; D, 2), Place De Brouckère 21, with large café, winter-garden, and American bar, R. from 5, B. 1½, déj. 4, D. 6, omn. 1 fr.; Grand Hôtel (Pl. gh; C, D, 3), Boulevard Anspach 29, a large establishment with café (p. 85), restaurant, American bar, and about 200 rooms, of which those opening on the glass-roofed court should be avoided, R. from 4, déj. 5, D. with wine 7, omn. 1 fr., these two first-class houses. — Hôtel de l'Univers et de Suède (Pl. u; D, 2), Rue Neuve 48 and Boulevard du Nord 9, R. from 4, B. 1½, déj. 3½, D. 5, pens. 10-12½, omn. 1 fr.; *Grand Hôtel de l'Empereur (Pl. e; D, 2), Rue Neuve 93, R. 4-7, B. 1½, déj. 3, D. 4, pens. 11-15 fr.; *Grand Hôtel Central (Pl. *c*; C, 3), Rue Aug. Orts 1, opposite the Exchange, R. from 3½, B. 1¼, déj. 3, D. 4, pens. from 10, omn. ½ fr. (lift); *Hôtel de la Poste (Pl. p; D, 3), Rue Fossé-aux-Loups 30, in a quiet situation, R. from 4, B. 1½, déj. 3, D. 4, omn. 1 fr.; *Grand Monarque (Pl. mo; D, 3), Rue des Fripiers 17, R. from 4, B. 1½, déj. 3, D. 4, pens. 10-12 fr.; Empire Hotel (Pl. em; C, D, 3), with lift, R. 3-10, B. 1¼, D. 3½ fr.; Joseph (Pl. j; C, 3), R. 3 fr. (lift); Hôt. Anspach (Pl. a; C, D, 3), these three in the lively Boul. Anspach (Nos. 52, 50, & 44), with restaurants; Rocher de Cancale, Rue Fossé-aux-Loups 11, with restaurant, R. from 2½, B. 1, déj. 2, D. 3, pens. from 7 fr. The following three are well-known Belgian houses, with good cuisine: Grand Miroir (Pl. mi; D, 3), Rue de la Montagne 28, R. from 3½, B. 1½, déj. 2½, D. 4, pens. from 10½, omn. 1 fr.; Hôtel de Bordeaux, Rue du Midi 135 (Pl. C, 4), R. from 3½, B. 1¼, déj. 2½, D. 3, pens. 9, omn. ¾ fr.; Hôtel de Cologne ('*Centre*'), Rue de la Fourche 17-20 (Pl. D, 3), R. 2½-3, B. 1¼, D. 2½ fr., commercial; Hôt. Royal (Pl. *r*; C, 4), Boul. du Hainaut 119, R. from 2½, B. 1, déj. 2, D. 2½, pens. 7½ fr. — Hôtel du Progrès, Rue de l'Amigo 1, behind the Hôtel de Ville, R. 1¼, B. ½, D. 1¼ fr., plain.

Near the Gare du Nord. The following five are all in the noisy Place Charles Rogier: *Hôtel-Café des Boulevards (Pl. *b*; D, 1), R. from 3½, B. 1 fr.; Grand Hôtel Cosmopolite (Pl. co; D, 1), Hôtel Royal-Nord (Pl. r; D, 1), R. from 3, B. 1 fr., these two very fair; Hôt. du Phare (Pl. ph; E, 1); Terminus (Pl. *t*; E, 1). — Hôtel de la Marine (Pl. ma; D, 1, 2), Boul. du Jardin Botanique 9; Hôtel St. Jean (Pl. *s*, D 1; with restaurant, p. 86), Hôt. de Cologne (Pl. *co*; D, E, 1), both in the Rue du Progrès and unpretending.

Near the Gare du Midi: Hôt. de l'Espérance (Pl. es; B, 5), Place de la Constitution 14, with restaurant; Hôt. des Acacias (Pl. *a*; B, 5), Rue Fonsny; Grand Hôtel de la Providence (Pl. pr; B, 5), Place de la Constitution 16, with lift and furnace-heating, R. from 2½, B. 1, D. with wine 2½, pens. from 7½ fr.; Hôt. de la Terrasse (Pl. t; B, 5), Boul. du Midi 54, at the corner of Boul. du Hainaut, practically a hôtel garni with restaurant, R. from 3, B. ¾ fr.

Family Hotels & Pensions. The following family hotels and pensions are largely patronized by British and American travellers. In the Quartier Léopold (Pl. F, 4, 5): *S. Bernard*, Rue Belliard 48, fashionable; *Mrs. Huntley*, Rue Guimard 10, pens. 7 fr.; *T'Kindt-Turlot*, Rue Caroly 10, 5 fr. — Near the Place Louise (Pl. D, 6): *Wiltcher's Family Hotel*, Boul. de Waterloo 23-25, with garden, 7½-12 fr.; *De Boek's Family Hotel* (6½-10 fr.), *Nees* (5-9 fr.), *Drapier* (5-8 fr.; with garden), Avenue de la Toison d'Or, Nos. 54, 3, and 87. — In Ixelles, to the E. of the Avenue Louise (comp. Pl. E, F, 5, 6): *Mme. Busé*, Rue de l'Esplanade 9 & Rue de Naples 31, with garden, pens. from 6 fr. (R. & B. from 3 fr.); *Toussaint*, Rue de l'Esplanade 13, with garden, 4½ fr.; *Mme. Mortier*, Rue d'Edimbourg 17, with garden, 6-15 fr.; *Mme. Deltenre*, Rue des Drapiers 24, 5-8 fr.; *Mme. Faymonville*, *Mrs. Jones*, Rue du Prince Royal Nos. 49 and 90; *Mme. Wright*, Rue de la Concorde 61, 6-7 fr.; *Anglo-American Residence*, same street, No. 66; *Mme. Schürmann*, Rue d'Orléans 64, 5-8 fr.; *Mlles. Tarride* (from 5 fr.), *Mme. van Dievoet*, *Mme. Thévenet* (from 6 fr.), *Mlle. Dresse* (6-10 fr.), Rue Souveraine, Nos. 87, 91, 97, and 101; *Mme. Weeckers* (from 6 fr.; with garden), *Mowbray House* (Frau Vollrath), Rue de la Longue Haie, Nos. 45 and 58; *Mme. E. Wins*, Rue du Beau Site 11, with garden, 6-9 fr. — In St. Gilles, on the W. side of the Ave. Louise (comp. Pl. D, 6): *Mme. Janssens*, Rue de Joncker 23, 5-7 fr.; *Mme. Bourrecoud* (6½-9 fr.), Rue Jourdan 44; *Mme. Colinet*, Rue Bosquet 62, 7-14 fr.; *Mlles. Bignon*, Chaussée de Charleroi 35; *Mlles. Neef*, Rue Veydt 61, 6-9 fr. — In the N. Quarter: *Schött*, Rue van Orley 12 (Pl. F, 2), near the Boul. Bischoffsheim (also lodgings). — In the Lower Town: *Mlles. Heymann*, Rue du Cirque 3 (Pl. D, 2), near the Boul. de la Senne, 7½-10 fr.

Cafés are very numerous and generally good (coffee 30 c., beer 30-35 c., ices 70 c.). In the Lower Town: **Café du Grand Hôtel* (p. 84), Boul. Anspach 29, with large billiard-room; **Café des Boulevards* (p. 84), Place Charles Rogier 1; **Sesino*, Boul. Anspach 3 (billiards); *Métropole* (p. 84), Place de Brouckère; **Central* (p. 84), Rue Aug. Orts 1; *Taverne Royale*, Galeries St. Hubert (Galerie du Roi); *Universel* (p. 84), Montagne aux Herbes-Potagères 2 (Pl. D, 3). — In the Upper Town: *Taverne de la Régence*, Place Royale 15; *Café de l'Horloge*, Avenue Marnix 1, beside the Porte de Namur; *Marnix*, Ave. Marnix 3 (Munich beer). — *Old England Tea Rooms* (p. 86), Montagne de la Cour 94.

Confectioners. **Wehrli*, Boul. Anspach 42, fashionable; **Locus*, Rue Treurenberg 25 and Rue du Progrès 5, opposite the Gare du Nord (also for luncheon); *Au Gâteau Royal*, Rue de la Colline 7, near the market-place; *Marchal*, Rue de l'Ecuyer 44 (Pl. D, 3); *Van Hille*, Montagne de la Cour 91, near the Place Royale.

Restaurants. At the chief hotels. Also: **Café Riche*, Rue Léopold 2, at the corner of the Rue de l'Ecuyer (Pl. D, 3); **Restaurant des Frères Provençaux*, Rue Royale 54, by the Park, D. from 5 to 7.30 p.m. 5 fr.; **Restaurant des Eleveurs*, Avenue de la Toison d'Or 17 (Pl. D, E, 5); *Restaurant du Helder*, Rue de l'Ecuyer 29; *Caveau Parisien*, Marché aux Herbes 59; **Au Filet de Sole*, Rue Grétry 1, near the Palais d'Eté (p. 89). These are elegantly fitted up, and resemble the leading restaurants of Paris. Of equal excellence, but less sumptuously fitted up and therefore rather less expensive, are a number of *à la carte* restaurants in the narrow streets between the Marché aux Herbes and the Grand'Place, many frequented almost exclusively by Belgians: **L'Etoile*, **Epaule* or *Gigot de Mouton*, both in the Rue des Harengs; *Faille Déchirée*, Rue Chair et Pain 10. — The viands and wine (especially the claret and burgundy) are excellent, but expensive. The portions are generally ample, so that a solitary diner pays for more than enough. A single portion of soup or beefsteak or filet de bœuf is enough for two persons, and a single portion of any of the other dishes is enough for three.

Next in order to the above houses come the smaller Restaurants and 'Tavernes', at which the cuisine is somewhat less elaborate and the charges correspondingly lower. Between 11 a.m. and 2 p.m. (déjeuner) and between 6 and 8 p.m. (dinner) a choice of dishes *(plats du jour)* may always be obtained; the charges are déj. ¾-1½ fr., D. 1-1¾ fr.; soup or cheese (English, Dutch, or 'Gruyère') 40-50 c. extra. Dinners *à prix fixe*, 2-5 fr., may also be obtained in many of these houses. The waiters' arithmetic should be checked, as 'errors' occasionally occur. Waiter 15-30 c. The usual beverage is English ale or stout or Belgian or German beer. The first is best obtained in the Tavernes of the upper town and in other houses with English names (30 c. per half-pint), while the last (30-40 c. per glass) is found chiefly in the cafés of the lower town. The following are the most conveniently situated of these establishments. In the Upper Town: **Taverne du Globe*, **Taverne de la Régence* (see above), both in the Place Royale; **Café de l'Horloge* (see above), Avenue Marnix 1; *Old Tom Tavern*, Chausée d'Ixelles 16; **Restaurant de l'Avenue Louise* (Strobbe; with bedrooms to let), Ave. Louise 98; *Princess Restaurant*, Ave. Louise 108; *Taverne Guillaume*, Rue du Musée 20; *Restaurant des Musées* (p. 84), Rue du Musée 10. — In the Lower Town: **Taverne Royale*, Galeries St. Hubert and Rue d'Arenberg; **Taverne de Londres*, Rue de l'Ecuyer 19-21; **Restaurant de la Monnaie*, Rue Léopold 7; **Stielen*, Rue de l'Evêque 21, these all near the Place de la Monnaie (Pl. D, 3) and of the first class; **Café des Boulevards* (p. 84), Place Charles Rogier; *Tav. du Petit Vatel*, Rue de la

Fourche 51. — *Aux Augustins*, Boul. Anspach 2; *Taverne St. Jean*, Boul. Anspach 44 & Rue du Progrès (p. 84), *Taverne Joseph* (p. 84), Boul. Anspach 50, both moderate and often crowded; *Restaurant Moury*, Rue de l'Ecuyer 59. — *Au Gâteau Royal* (p. 85), Rue de la Colline 7 (for ladies).

Beer Houses. English Ale and Stout: *Taverne de Londres*, Rue de l'Ecuyer 19; *Brasserie des Princes*, Rue des Princes 14; *Café de la Lanterne*, Boul. Anspach 59, corner of the Place de la Bourse (good stout); *Taverne Guillaume*, Rue du Musée 18 (noted for Scottish ale); and other 'tavernes' in the upper town (see p. 85). — German Beer: *Trois Suisses*, Rue des Princes 10, with another entrance in the Rue Fossé-aux-Loups; **Mille Colonnes*, Rue de la Reine, on the S. side of the Place de la Monnaie, these two often crowded; *Taverne de la Reine*, Rue de la Reine 9; *Brasserie des Princes*, see above; **Taverne Vogel*, Rue de la Montagne 4 (Pl. D, 3); *Tav. Clarenbach*, in the Passage des Postes, which leads from the back of the post-office to the Boul. Anspach; *Happel*, Boul. Anspach 62, at the corner of the Marché aux Poulets; *Mühlbauer*, Rue Fossé-aux-Loups 12; *Tav. de Munich*, Rue de la Madeleine 60, with garden (concerts on summer evenings). — Belgian Beer (comp. p. xiii), is sold in many cafés-restaurants. Good Lambic (e.g.) may be tried in the *Estaminet au Vieux St. Pierre*, Rue St. Pierre (Pl. D, 2). The *Estaminets*, or beer-houses, are very numerous.

Wine Rooms. Rhine wine and Moselle: **J. W. Huesgen* ('Moselhäuschen'), Boulevard du Nord 126; **Zum Rheingau*, Rue de la Reine 15, on the S. side of the Place de la Monnaie; *Moselgrotte*, Rue Henri Maus 29, next door to the Exchange; *Zum Treppchen*, Rue des Princes 16. — Spanish and Portuguese wines: *Continental Bodega Co.*, in the Galeries St. Hubert (Galerie du Roi 28), Rue Coudenberg 15, Rue de Louvain 2, Rue de Namur 2, and Rue des Quatre-Bras 19; *Central Tienda*, Boulevard Anspach 56, corner of the Marché aux Poulets; *España*, Rue de Malines 111. — Italian wines: *Cirio*, Rue de la Bourse 18; *Sesino & Battagliero*, Rue Léopold 21. — Wine may be obtained by the glass or by the bottle in these establishments.

Baths. **Bain Royal* (Pl. E, 3), Rue de l'Enseignement 62 (cold and swimming baths) and Rue du Moniteur 10 (warm baths, 1 fr. 20 c. to 2 fr.); **Bains St. Sauveur* (Pl. D, 3), Montagne aux Herbes Potagères 43, with swimming-basin (1 fr.); *Bains du Centre*, Boul. Anspach 73.

Shops. The most fashionable and expensive are in the Rue Royale, Montagne de la Cour, and Rue de la Madeleine; other good ones are found in the Boul. Anspach, Rue Neuve, Rue des Fripiers, Marché aux Herbes, and Galeries St. Hubert. — Fancy Articles: *Couplet*, Montagne de la Cour 69; *Mills*, Rue de la Madeleine 57; *Miele*, Marché aux Herbes 83; *Wiskemann*, Impasse du Val-des-Roses 3, Rue du Chêne (Pl. C, 4). — Bronzes: *Compagnie des Bronzes*, Rue d'Assaut 28; *Luppens*, Boulevard Anspach 48 and Boulevard du Nord 151-155. — Travelling Requisites: *Old England*, Montagne de la Cour 94.

Brussels Lace. The following are important houses for this speciality: *Oswald*, Place de Brouckère 3; *Savino*, Rue de la Madeleine 43; *E. Kaufmann*, Galeries St. Hubert (Galerie du Roi 3); *L. Kaufmann*, Rue Neuve 42 and Boul. Anspach 40; *J. Kaufmann*, *Verdeau*, *Van de Velde*, Rue Neuve 90, 113, & 101. The recommendations of commissionnaires and other touts should be disregarded, as they are rarely disinterested. — About 150,000 women are employed in this manufacture in Belgium, and the value of their work is about 50 million fr. annually. Lace to the value of 2 or 3 million fr. is annually exported from Brussels to France.

Booksellers. *Office de Publicité* (Lebègue & Co.), Rue de la Madeleine 46; *Kiessling & Co.*, with lending-library, Montagne de la Cour 54; *Spineux*, Montagne de la Cour 62; *Misch & Thron*, Rue Royale 68; *Schepens & Co.*, Rue Treurenberg 16. — Engravings: *Leroy*, Rue du Musée 12; *Becker-Holemans*, Chaussée de Wavre 79; *Dietrich & Co.*, Montagne de la Cour 52. — Photographs: *Alexandre*, Place du Musée 14; *Dietrich & Co.*, see above; *E. Ghilain*, Montagne de la Cour 33; *Van den Heuvel*, Place Ste. Gudule 1.

Money Changers: *Balser & Co.*, Rue d'Arenberg 7 (Pl. D, 3); *Crédit Lyonnais*, Rue Royale 84 and Boulevard Anspach 35; *Denis*, *Romedenne*, *& Co.*, Place de Brouckère; *Moselli*, Rue Grétry 20; *J. Bickx*, Marché aux Herbes 91; *G. Veldekens*, Rue des Fripiers 51; *Cook's Tourist Office*, see p. 87.

Post and Telegraph Office. The central office (p. 123) is in the Place de la Monnaie (Pl. D, 2, 3); open from 7 a.m. to 10 p.m. (Sun. 9-12). For telegraph business it is open day and night. There are also numerous branch-offices, open from 7 a.m. to 8 p.m., all with telegraph-offices: at the chief railway-stations (for telegrams day and night), Rue de la Chancellerie 1, Rue de Louvain (Palais de la Nation), Palais de Justice (p. 101), Chaussée d'Ixelles 270, Boulevard de Waterloo 9, Chaussée de Charleroi 31, Place de la Chapelle 8, etc.

International Intelligence Office, Rue Royale 1 (Hôtel Bellevue), for securing railway-tickets, forwarding luggage, etc. — *Cook's Tourist Office*, Rue de la Madeleine 41; *Office des Touristes*, Place de Brouckère 26; *Hollandsche Izeren Spoorweg Maatschappy* (p. xxxi), Rue Henri Maus 27; *Agency of the Staats-Spoorweg* (p. xxxi), Boul. du Nord 64.

Cabs (*Voitures de Place*, some with two horses). For the purposes of the cab-tariff, Brussels and its neighbourhood are divided into two zones. The first of these *(Premier Périmètre)* includes Laeken (except the royal park) to the N. and the Parc du Cinquantenaire (p. 129) to the E.; on the S.E. it extends to the Bois de la Cambre; and on the W. to the Girdle Railway (and at certain points beyond it). The second zone *(Deuxième Périmètre)* includes the entire municipal district of Brussels. The tariff in both zones is the same, but when the cab is dismissed in the second zone, 1 fr. extra is due as return-money. The following is the tariff for cabs holding 1-3 persons.

For $^1/_2$ hr., 1 fr., each $^1/_4$ hr. additional 50 c.; at night (12-6; in winter 12-7) double fare. Each piece of luggage carried outside 15-25 c. Gratuity of 20-30 c. to the driver usual.

For longer drives and for the '*Voitures de Grande Remise*', superior vehicles, with coachmen in livery, the fare should be agreed upon in advance.

Omnibuses. 1. From the *Place de la Bourse* (Pl. C, 3) viâ the Marché aux Herbes, Montagne de la Cour, Place Royale (Pl. E, 4; p. 94), and Porte de Namur (Pl. E, 5) to *Ixelles* (Place Communale; Pl. E, F, 6); starting every 6 min., fare 20 c. (last omnibus at midnight). — 2. From the *Place de la Bourse* viâ the Grand'Place, Place St. Jean (Pl. D, 4), and Rue Haute to the *Porte de Hal* (Pl. C, 6); fare 10 c.

Electric Tramways ('Les Tramways Bruxellois'; comp. the Plan of the City and the Map at p. 135).

1. From the *Gare du Nord* (Pl. E, 1; starting at the cor. of the Boul. du Jardin Botanique) viâ the Porte de Schaerbeek (Pl. E, 2) and Porte de Namur (Pl. E, 5) to the *Gare du Midi* (Pl. B, 5). — **2.** *Gare du Midi*-Porte de Flandre (Pl. B, 2)-*Gare du Nord*. — **3.** *Gare de Schaerbeek* (pp. 213, 83)-Place Eug. Verboeckhoven-Rue de Brabant (Pl. E, 1)-Gare du Nord-Place de la Bourse (Pl. C, 3)-Gare du Midi-Ave. Fonsny (Pl. B, A, 5, 6)-*Forest* (p. 7). — **4.** *Schaerbeek* (Place Eug. Verboeckhoven)-Rue de Brabant-Gare du Nord-Place de la Bourse-Gare du Midi-Place du Conseil (Pl. A, 5)-*Anderlecht* (Chaussée de Mons). — **5.** *Laeken* (Eglise)-Rue du Progrès (Pl. E, 1)-Gare du Nord-Place de la Bourse-Gare du Midi-Ave. Fonsny (Pl. B, A, 5, 6)-*St. Gilles* (Place de Bethléem). — **6.** *Laeken* (Eglise)-Rue du Progrès-Gare du Nord-Place de la Bourse Gare du Midi-Rue d'Allemagne (Pl. A, 5, 4)-*Cureghem* (Abattoirs). — **7.** *Laeken* (Eglise)-Chaussée d'Anvers (Pl. D, 1)-Rue de Laeken (Pl. D, C, 2)-Porte d'Anderlecht (Pl. B, 4)-*Anderlecht* (Chaussée de Mons). — **8.** *Gare du Midi* (Pl. B, 5)-Rue Blaes (Pl. C, 6, 5)-Place du Grand Sablon (Pl. D, 4, 5)-Place Royale (Pl. D, E, 4)-*Gare du Luxembourg* (Pl. F, G, 5). — **9.** *Place Royale* (Pl. D, E, 4)-Gare du Luxembourg-Rue Belliard (Pl. G, 4, 5)-Avenue des Nerviens-*Parc du Cinquantenaire* (Avenue de Tervueren). — **10.** *Rue Treurenberg* (Pl. E, 3; cor. of Rue de Louvain)-Rue Joseph II (Pl. F, G. 3, 4)-Square Ambiorix-Parc du Cinquantenaire (Avenue de Tervueren)-Place Jourdan (Pl. G, 5)-Chaussée de Wavre (Pl. G-E, 5, 6)-*Porte de Namur* (Pl. E, 5) — **11.** *Rue Treurenberg* (Pl. E, 3)-Square Ambiorix-Parc du Cinquantenaire-Avenue de Tervueren-Woluwe-*Tervueren* (every $^1/_2$ hr., in winter hourly; fares 75 & 55 c., there & back

1 fr. 25 & 90 c.; some of the cars go no farther than Woluwe). Branch-line from the *Porte de Namur* to *Tervueren* (return-fares 1 fr. 10 & 80 c.). — **12.** *Impasse du Parc* (Pl. E, 3)-Rue de la Loi-(Pl. E, G, 3, 4)-Rond Point (Parc du Cinquantenaire)-Ave. d'Auderghem-Casernes d'Etterbeek-*Auderghem* (25 & 30 c.; some cars stop at the Rond Point). — **13.** *Impasse du Parc* (Pl. E, 3)-Rue de la Loi-Rond Point (see above)-Avenue d'Auderghem-Casernes d'Etterbeek-Boulevard Militaire-*Bois de la Cambre.* — **14.** *Porte de Namur* (Pl. E, 5)-Rue du Trône-Place de la Couronne (Pl. F, G, 6)-Place Ste. Croix-Avenue de l'Hippodrome-*Bois de la Cambre* (branch-line, Place de la Couronne-Avenue de la Couronne-Boulevard Militaire). — **15.** *Gare de Schaerbeek* (pp. 213, 83)-Place Eug. Verboeckhoven-Chaussée de Haecht-Place de la Reine (Pl. F, 1)-Porte de Schaerbeek (Pl. E, 2)-Porte de Namur (Pl. E, 5)-Avenue Louise (Pl. D, E, 6)-*Bois de la Cambre* (branch-line from the Porte de Schaerbeek viâ the Place Royale & Rue de la Régence). — **16.** *Porte de Namur* (Pl. E, 5)-Chaussée d'Ixelles-Place Communale (Pl. E, F, 6)-Place Ste. Croix-Avenue de l'Hippodrome-Avenue de Solbosch-*Hippodrome de Boitsfort* (30 & 35 c.). — **17.** *Place Rouppe* (Pl. C, 4)-Boulevard du Midi-Porte de Hal (Pl. C, 6)-Rue de la Victoire (Pl. C, 6)-Chaussée de Waterloo-Vert Chasseur (at the S.W. cor. of the Bois de la Cambre, about $1^1/_4$ M. from the racecourse at Boitsfort)-Vivier d'Oye-*Petite Espinette* (W. side of the Forest of Soignes). Most of the cars stop at Vivier d'Oye. The line is to be prolonged to Waterloo. — **18.** *Place Royale* (Pl. D, E, 4)-Chaussée de Charleroi (Pl. D, 6)-Avenue Brugmann-Uccle (p. 138)-Chaussée d'Alsemberg-Chaussée de Waterloo (Pl. C, 6)-Porte de Hal (Pl. C, 6)-*Gare du Midi* (Pl. B, 5). — **19.** *Place St. Josse* (Pl. G, 3)-Rue des Eburons (Pl. G, 3)-*Square Marguerite.*

The cars on all the lines (except Nos. 11, 12, & 16) run at intervals of 5-10 min. from 6 a.m. till midnight (or later). Ordinary fare 10-15 c.; a charge of 5 c. extra is made in the back part (1st class) of the cars in the Upper Town. Transfer-tickets ('billets de correspondance') 5-10 c. extra. In addition to the regular halting-places, there are points, marked 'arrêt facultatif', where the cars stop when hailed. Some of the cars have a letter-box (in front) for paid telegrams and special delivery letters (p. xx).

Horse Tramways ('Société Générale des Chemins de Fer Economiques'; now being converted into electric lines; fares as above). — **1.** *Place de la Bourse* (Pl. C, 3)-Place Ste. Gudule (Pl E, 3)-Porte de Louvain (Pl. F, 3)-*Place St. Josse* (Pl. G, 3). — **2.** *Place de la Bourse*-Place de Brouckère (Pl. D, 2)-Porte de Schaerbeek (Pl. E, 2)-*Station Rogier* (Pl. G, 1). — **3.** *Place de la Bourse*-Hôtel de Ville (Pl. D, 3)-Place Poelaert (Pl. D, 5)-*Place Stéphanie* (Pl. D, E, 6). — **4.** *Place Royale* (Pl. D, E, 4)-Rue Belliard (Pl. F, G, 4, 5)-*Parc Léopold* (Pl. G, 5).

Steam Tramways (*Lignes Vicinales;* comp. the time-tables mentioned at p. xvi). **1.** From the *Place Charles Rogier* (Gare du Nord, Pl. E, 1) by the Allée Verte (Pl. C, D, 1) to *Laeken* (p. 135; with stations at the Rue Marie Christine, for the church, and at Gros-Tilleul or Laekenlinde, for the Leopold Monument) and ($6^3/_4$ M.) *Grimberghen;* thence in one direction to (15 M.) *Londerzeel* (p. 2), in the other to (11 M.) *Humbeek.* Cars to Gros-Tilleul every $^1/_2$ hr. (30 or 25 c.). — **2.** *Schaerbeek* (Rue Eenens) viâ the Rue des Coteaux (Pl. G, 1), Place St. Josse (Pl. G, 3), Square Marie-Louise (Pl. G, 3), & Place Jourdan (Pl. G, 5) to the *Place Ste. Croix* in Ixelles (every 20 min.; 25 & 20 c.). — **3.** From the church of *Ste. Marie* at Schaerbeek (Pl. F, 1; p. 128) viâ Evere, Haren, & Dieghem (p. 229) to (14 M.) *Haecht* (p. 158). — **4.** From the *Place St. Josse* (Pl. G, 3) viâ the Place Dailly, the Cimetière de St. Josse, the Central Cemetery (Cimetière de Bruxelles, at Evere), & Woluwe to (10 M.) *Vossem* (to the Central Cemetery every $^1/_2$-1 hr.). — **5.** From the *Place Rouppe* (Pl. C, 4) viâ the Boulevard Jamar (Pl. B, 5), the Place du Conseil (Pl. A, 5; at Anderlecht), ($9^1/_2$ M.) Lennick-St-Martin, and (10 M.) Lennick-St-Quentin to (20 M.) *Enghien* (p. 6). — **6.** From the *Place de Ninove* (Pl. B, 3), viâ the Chaussée de Ninove and ($5^1/_2$ M.) Schepdael to (14 M.) *Ninove* (p. 6).

Theatres. **Théâtre Royal de la Monnaie* (Pl. D, 3; p. 123), Place de la Monnaie, for operas only; open almost every day in autumn, winter, and spring. Performances begin at 7 or 8 p.m. Fauteuils d'orchestre and balcon 7 fr.; middle boxes (loges de face) in the second balcony 6 fr.; parquet (between the stalls and pit) 5 fr.; side-boxes (loges de côté) in the second balcony 4 fr.; parterre (pit) $2^1/_2$ fr.; seats previously secured ('en location') cost $^1/_2$-1 fr. each additional; bureau de location open daily 10-4 o'clock. — *Théâtre Royal du Parc* (Pl. E, 3, 4), Rue de la Loi, built in 1782, comedies, dramas; performances begin at 8.15 (closed in summer). Stalles d'orchestre 4, parquet and stalles de galerie $2^1/_2$ fr.; box-office open 10-5. — **Théâtre des Galeries* (Pl. D, 3; operettas, vaudevilles), in the Passage (p. 123; closed in summer); fauteuils d'orchestre 4, parquet and stalles des premières loges 3 fr. — **Théâtre du Vaudeville*, in the Passage (Galerie de la Reine 15), comedies and broad farces. — *Théâtre Molière* (Pl. E, 5), Rue du Bastion, for dramas (in winter) and operettas (in summer). — *Théâtre Flamand* or *Vlaamsche Schouwburg* (Pl. D, 1), Rue de Laeken (closed in summer). — *Théâtre de l'Alhambra* (Pl. D, 2), Boulevard de la Senne 18, for dramas. — *Théâtre de l'Alcazar* (Pl. D, 3), Rue d'Arenberg, for farces. — Circus. *Cirque Royal* (Pl. E, 3), Rue de l'Enseignement (closed in summer). — Music Halls. *Palais d'Eté* or *Pôle Nord* (Pl. C, 2, 3), in the Halles Centrales (p. 127), Rue Grétry, beginning at 8.15 p.m. (1-4 fr.), Skating-rink in winter (Dec.-Feb.), adm. 1-2 fr.; *Scala*, Place de Brouckère and Rue des Augustins (8.30 p.m.); *Olympia*, Rue Aug. Orts. — Café-Concert: *Café Universel* (p. 85), Montagne aux Herbes Potagères.

Concerts in winter. **Concerts Ysaye* and **Concerts Populaires*, each 4-6 times in winter in the Théâtre de la Monnaie (see above; classical music; low prices). The general rehearsal (répétition générale) on the previous day is also worth attending. The famous concerts of the **Conservatoire Royal de Musique* (Pl. D, 5; p. 101) are rarely accessible to strangers, as nearly all the seats (1-3 fr.) are held by regular subscribers. Tickets, however, may occasionally be obtained in the music shops opposite the Conservatorium. — Open-air concerts (weather permitting) in the *Park* daily in summer (1st May to 31st August) 3-5 p.m. (military music on Sun. & Thurs.); at the **Vauxhall* (Pl. E, 4; p. 95), at the N.E. corner of the Park, 8.30-10 p.m. (1 fr.; orchestra of the Théâtre de la Monnaie, often with distinguished soloists); in the *Bois de la Cambre* (p. 136), on Sun. and Thurs., 3-5 p.m. In winter a band plays every Sun. at 3 p.m. in the *Marché de la Madeleine* (Pl. D, 4; p. 124; $^1/_2$-1 fr.).

Art Exhibitions. *Cercle Artistique et Littéraire*, at the Vauxhall (see above); *La Libre Esthétique*, at the Musée Moderne de Peinture (p. 112; in March only); *Rubens Club*, Rue Royale 198. — The chief art exhibition of Belgium ('Salon de Belgique') is held alternately in Brussels, Antwerp, and Ghent.

Sporting Clubs. *Touring Club de Belgique* (p. xviii), Rue Royale (Passage de la Bibliothèque 4, near the statue of Count Belliard; Pl. E, 4); *Ligue Vélocipédique Belge*, Rue du Grand Cerf 4; *Automobile Club de Belgique*, Place Royale 5; *Brussels Cricket & Lawn Tennis Club*, Avenue de Longchamp (tramway).

Horse Races (comp. notices in the street-cars): 'Concours Hippiques in the Parc du Cinquantenaire (p. 129); also the Hippodromes of Boitsfort (see p. 136) and Groenendael (p. 136).

Popular Festivals. 'Kermesse' on the Boulevard, opposite the Gare du Midi, from the middle of July to the middle of August (processions on Aug. 9th); 'Fête Nationale' in memory of the Revolution of 1830 on July 21st. Masked balls during the Carnival at the Théâtre de la Monnaie (see above) and elsewhere. Mid-Lent Festival (Mi-Carême).

Church Festivals. Great procession, with military features, from the Cathedral to the market-place on the Sunday after Corpus Christi (sec. Sun. after Whitsunday). Smaller processions in Whitsun-week and on Assumption Day (Aug. 15th). Messe de St. Hubert on Nov. 3rd in Notre-Dame des Victoires (p. 99).

Embassies. U. S. Minister, *Hon. Henry L. Wilson*, Rue du Pôle 2; Consul, *Col. G. W. Roosevelt*, Boul. de Waterloo 82. — British Minister, *Sir Edmund C. H. Phipps, C. B.*, Rue de Spa 2; Vice-Consul, *Thos. E. Jeffes, Esq.*, Rue d'Edimbourg 15.

Lloyd's Agent, *Auguste Fevrier*, Rue Jules van Praet 9.

English Physicians. *Dr. Collignon*, Rue des Chevaliers 24; *Dr. Nicollet*, Rue de Pacqz 59; *Dr. Thomson*, Rue d'Egmont 14. — **Dentists** *Dr. Browne*, Rue de Hornes 3; *Dr. George Fay*, Rue Berckmans 3. — **Chemists.** *Delacre*, Coudenberg 50-52; *Delchevalerie*, Rue de Namur 74.

English Bankers, *Crédit Général Liégeois* (Anglo-American Department), Rue Royale 64. — **Solicitor,** *Thos. E. Jeffes, Esq.*, see above. — *The European Express and Belgian Times* is an English paper appearing weekly at Brussels (head-office, Rue d'Edimbourg 16).

British Institute and Home for Governesses and Servants, Rue de Vienne 26 (Honorary Treasurer, *Thos. E. Jeffes, Esq.*, see above). — *British Charitable Fund*, established 1815; Hon. Sec., *Mr. J. Morgan*, Rue Ernest Allard 11.

Union Club (English and American), at Wiltcher's Family Hotel (p. 84).

English Church Service at *Christ Church* (Pl. D, 6), Rue Crespel; services at 8, 11, and 5; chaplain, *Rev. W. R. Stephens, M. A.* ('Président du Comité Central du Culte Anglican'), Chaussée de Vleurgat 185; at the *Church of the Resurrection* (Pl. E, 5), Rue Stassart 18; services at 8, 11, 12.15, and 6.30; chaplain, *Rev. W. W. Clarke, M. A.*, Rue Armand Campenhout 51. — **Scottish Presbyterian Church,** Rue Bodenbroeck 22; services at 11 and 5; *Rev. G. R. S. Reid, M. A.* — *Synagogue*, Rue de la Régence, see p. 101.

Collections, Museums, etc. (free admission to the museums, see p. xvi).

Bibliothèque Royale (p. 111). Exhibition Room daily 10-3 (tickets from the officials of the Reading Room). Collection of Coins 12-3. Reading Room daily 9-6 and (with special permission) 7.30-10.30 p.m. Periodical Room (special permission necessary), 9-4 and 7.30-10.30. Closed in Passion Week.

Botanic Garden (p. 117), daily till dusk; admission to the hot-houses (*Serres*) and Museum of Forestry (*Musée Forestier*) 9-12 and 1-4.

Congo Museum (p. 137), at Tervueren, week-days 1-5, Sun. & holidays 10-12 & 1-6.

Exchange (p. 126), daily 9-11.30; business-hours (except. Sun. and Sat.) 12-3 p.m. (Wed. busiest day).

Hôtel de Ville (p. 120); interior Sun. & holidays 10-12, week-days 10-3, $^1/_2$ fr.; ascent of the tower, $^1/_2$ fr.

Musée d'Armes et d'Armures (p. 119), daily 10 to 4 or 5.

Musées des Arts Décoratifs et Industriels (p. 129), daily 10-5, in winter (Sept. 1st to March 31st) 10-4.

Musée Commercial (p. 126), week-days 9.30-4.

Musée Communal (p. 122), daily 10-4 (on Tues. 10-2).

Musée du Conservatoire Royal de Musique (p. 101), Mon. & Thurs. 2-4 (at other times on application to Director Mahillon, Villa du Matvic, Boitsfort).

Musée Forestier, see Botanic Garden.

Musée Wiertz (p. 133), daily 10-5 (in winter 10-3 or 10-4).

Natural History Collection (p. 132), daily 10-4 (Oct. to March 10-3).

Palais des Académies (frescoes in the hall; p. 96), daily; 50 c.

Palais Arenberg (p. 100), shown on week-days, 10-4, 1 fr.

Palais du Cinquantenaire, see Musées des Arts Décoratifs.

Palais de Laeken (p. 135), shown only in the absence of the king, and by special permission of the 'grand maréchal de la cour', granted on a recommendation from the applicant's embassy (see above). The hot-houses are open for about a fortnight at the end of April and beginning of May on Sun., Tues., & Thurs. afternoons.

Palais de la Nation (p. 96), daily $^1/_2$ fr. (Sun. 25 c.); when the house is in session (Nov.-May) the public galleries are alone open (entr., Rue de Louvain, adjoining the Post Office).

Palais du Roi (p. 95), shown on same terms as the Palais de Laeken.

Picture Gallery (old pictures, p. 104), daily 10 to 3, 4, or 5.

Picture Gallery (modern pictures, p. 112), daily 10 to 3, 4, or 5.

Sculpture Gallery (p. 103), daily 10 to 3, 4, or 5. These three collections close at 1 p.m. during the Carnival.

Royal Archives (p. 112), week-days 9-6.

Principal Attractions (2 days). 1st Day: Place and Rue Royale (pp. 94-97); *Palais de Justice (p. 101); *Picture Gallery (old pictures; p. 104). In the afternoon: Botanic Garden (p. 117), Palais du Cinquantenaire (p. 129), or Musée Wiertz (p. 133). In the evening: Walk in the Upper Boulevards (p. 117). — 2nd Day: Boulevard Anspach (p. 126); **Market-place and *Hôtel de Ville (p. 120); Mannikin Fountain (p. 123); Rue de la Madeleine and Montagne de la Cour (p. 119); *Picture Gallery (modern paintings; p. 112). In the afternoon: Cathedral (p. 97). In the evening: Drive or cycle-ride in the Bois de la Cambre (p. 136). — Excursion to Waterloo, see p. 138; to Villers-la-Ville, see p. 237.

Brussels (50-250 ft.), the capital of Belgium, the residence of the royal family, and the seat of government, is situated nearly in the centre of the kingdom, on the *Senne*, a tributary of the Dyle. The city consists of the lower part on the N.W. side, traversed by two canals *(Canal de Willebroeck* and *Canal de Charleroi)* and by several ramifications of the Senne, most of which are now vaulted over, and the upper part on the S.E. side, covering the slope which gradually rises from the river. The municipal district includes the old town, enclosed by the Outer Boulevards (pp. 117, 127), the new quarters to the E. and S.E. (*Quartier Léopold*, *Quartier Nord-Est*, *Avenue Louise)*, and the new harbour-works. Outside this area are the ten self-governing suburbs (named from the N. towards the E., S., and W.: *Schaerbeek*, *St. Josse-ten-Noode*, *Etterbeek*, *Ixelles*, *St. Gilles*, *Cureghem*, *Anderlecht*, *Molenbeek-St-Jean*, *Koekelberg*, *Laeken*). In 1902 the city proper contained 207,000 inhab., the larger area 574,000. There are nearly 2000 English residents. Most of the latter reside in or near the Avenue Louise (p. 134) and the Quartier Léopold (p. 128), the highest and pleasantest part of the town. The commerce of Brussels is comparatively small in extent, but its manufactures of lace (p. 86), furniture, bronzes, carriages, and leather articles are important. Brewing is also extensively carried on.

The foundation of Brussels is ascribed by tradition to St. Géry, Bishop of Cambrai in the 6th cent. and the alleged Apostle of Belgium, who is said to have established a village named after himself on an island in the Senne. The chronicles of the 10th cent. mention this village under the name of 'Brucsella' (*broek*, marsh; *broeksele*, dwelling on the marsh), and a document of Otho the Great proves that there was a church here in 966. In 977 Duke Charles of Lorraine selected Brussels as his residence and built a palace in the island of St. Géry. After the 11th cent. the Counts of Louvain, then sovereign lords of the country, who afterwards assumed the title of Dukes of Brabant (p. 232), erected a castle on the height (Coudenberg) commanding the valley of the Senne, and connected it by a wall (11th cent.?) with the nucleus of the present lower town. When, however, Brussels became an important and flourishing station on the great trade-route between Bruges and Cologne, this wall was replaced by another (1357-79) with seven gates, which was strengthened about 1530 and marked the limits of the jurisdiction of the town down to the 19th century.

The Burgundian princes, who subsequently resided here (15th cent.), were generally surrounded by a large retinue of French knights, in consequence of which, even at that period, French became the most fashionable language among the nobility of the Netherlands. After the Netherlands passed into the possession of the Hapsburgs in 1477, Brussels became the seat of a brilliant court, which attained the height of its magnificence under Charles V. Maria of Hungary (p. 153) transferred her abode from Malines to the Koudenberg in 1546, Philip II. made it the official residence of the Stadtholder of the Netherlands, and Margaret of Parma (pp. 101, 153) here performed the duties of that office. Brussels was the scene of the first rising of the Netherlands against the Spanish dominion (1566; see p. 101), but at the end of the protracted conflict the city remained in the hands of the Spaniards. During the wars of Louis XIV. and Louis XV. Brussels had much to suffer. In 1695 the ancient lower town was reduced to ashes by Marshal Villeroi. Its refractoriness under the galling yoke of the Austrian governors was another source of disaster (see p. 125), but a better state of affairs was introduced by the mild rule of Maria Theresa and her stadtholder, Duke Charles of Lorraine (1744-80). After the wars of the French Revolution and the First Empire, Belgium was united in 1815 in one monarchy with Holland, and Brussels alternated with The Hague as the seat of the States General and the residence of the King. The revolution which ended in the separation of Belgium and Holland broke out at Brussels in 1830; and on July 21st of the following year, the new King of Belgium, Leopold of Saxe-Coburg-Gotha, entered the city in state. A new period of prosperity now began.

The diverse character of the upper and lower city, spoken of on p. 91, is still distinct at the present day. The upper part of the city contains the Royal Palace, the ministerial offices, the embassies, and the mansions of the nobility and gentry. The lower town, on the other hand, is devoted almost entirely to industry and commerce. The spacious market-place, with the magnificent Hôtel de Ville and the mediæval guild houses, presents a very striking picture, and affords an idea of the ancient glory of the city; but the advance of modern improvement has left few other relics of antiquity. The most conspicuous step in this direction has been the construction of the Inner Boulevards (p. 126).

Sketch of Art in Brussels. During the two golden ages of Flemish art in the 15th and again in the 17th cent., Brussels held a subordinate position, when compared with other Belgian towns, such as Ghent, Bruges, and Antwerp; but the appointment of *Roger van der Weyden* to the office of civic painter in 1436 (p. xlviii) is sufficient proof that art was not neglected here. The prosecution of the fine arts, as indeed that of liberal pursuits in general, fell entirely into abeyance in the 18th century. The name of Brussels, however, again became known in connection with painting after the year 1815, when *Jacques Louis David*, the famous head of the modern French school, banished from Paris as a regicide, took up his abode here. David was too old to found a new school, but it was owing to his influence that the classical style remained longer dominant in Brussels than in other Belgian art-centres. *Navez* (1787-1869) and *L. Mathieu* (1805-61), who flourished here during the third and fourth decades of the 19th century, are good representatives of the correct and careful, though at the same time cold and lifeless style which then prevailed at Brussels, particularly in the domain of sacred art.

In the remarkable revolution in taste and practice which took place in Belgium after 1830, Brussels at first took little part, the movement being headed by Antwerp. The political importance and wealth of the city, however, assembled here an important colony of artists. The most distinguished names about 1840-50 are those of *Louis Gallait* (1810-87; p. 80) and *Edouard de Biefve* (1808-82), whose 'Abdication of Charles V.' (p. 114) and 'Compromise of the Belgian Nobles' (p. 114) won them ardent admirers far beyond the confines of Belgium, especially in Germany, where their powerful colouring and careful naturalism worked almost as a revelation. The fact of their having given expression to national ideas, and celebrated the praises of Egmont in particular, has contributed not a little to the popularity of both these masters. A unique position was occupied by *Antoine Wiertz* (1806-65), who was idolized by his contemporaries and whose studio (now a museum, p. 133) was erected at the cost of the nation in 1850. Endowed with ample natural talents and inspired by the study of Rubens and the great creations of Michael Angelo in Rome, this master became the protagonist of modern ideas, somewhat after the manner of Goya. Soon, however, he lost his mental balance and dissipated his gifts in the production of works of a childish and tasteless eccentricity, though marked by much technical dexterity. Among the other leading representatives of this generation were *Portaels* (1818-95), a pupil of Navez; the historical painters *Alex. Markelbach* (b. 1824) and *Jos. Stallaert* (1825-1903); *J. B. Madou* (1796-1877), a genre-painter allied to the Düsseldorf school; *Florent Willems* (b. 1824), a somewhat insipid imitator of Terburg; and *Alfred Stevens* (b. 1823), who was educated at Paris and prefers to paint fashionable ladies. *E. Verboeckhoven* (1799-1881), the successor of Ommeganck, *Louis Robbe* (1807-99), and *Jos. Stevens* (1819-92) may be mentioned as animal-painters; among landscape-painters, *Th. Fourmois* (1814-71) and *Edm. de Schampheleer* (1824-99) first devoted their attention with success to Flemish subjects; *P. J. Clays* (1819-99) is prominent as a marine-painter.

In 1868 the 'Société Libre des Beaux-Arts' united the champions of more modern views on art. *Hippolyte Boulenger* (1837-74), an enthusiastic disciple of the great Barbison school, studied in the Bois de la Cambre and the woods of Tervueren, and had already before his early death transplanted to Belgian soil the cult of the 'paysage intime', with its careful observation of light and atmospheric effects. He was succeeded by *Theod. Baron* (1840-99), *Jac. Rosseels* (b. 1828), *Jos. Coosemans* (1828-1904), *Alph. Asselbergs* (b. 1839), and others, whose fame is even excelled by that of the more modern 'impressionists' *Em. Claus* (b. 1849), *Frans Courtens* (b. 1853), *Victor Gilsoul* (b. 1867), and *Is. Verheyden* (b. 1846). As a specialist may be mentioned the animal-painter *Alfr. Verwée* (1838-95), the 'Belgian Troyon'. Among marine-painters *Alex. Bouvier* (b. 1837) and *Louis Artan* (1837-90) should be named.

The French realists (Courbet, etc.) found a zealous ally in the melancholy *Charles de Groux* (1826-70), who painted gloomy scenes from the comfortless lives of the urban labouring classes. In his genre-scenes and landscapes *Louis Dubois* (1830-80) also followed in Courbet's footsteps. *Constantin Meunier* (b. 1831) selects as his subjects sometimes gloomy scenes of martyrdom, sometimes incidents in the lives of miners and iron-founders, sometimes landscapes from the smoky 'Black Country' of Belgium. The woes of the disinherited form the favourite themes of *Léon Frédéric* (b. 1856), the prematurely cut off *Evrard Larock* (1865-1901), and *Eugène Laermans* (b. 1864), in which last the old Pieter de Brueghel seems to live again. The shady sides of human life also afforded the chief material of

Félicien Rops (1833-98), the gifted draughtsman and etcher, who spent most of his life in Paris. A more popular note than that of these realists is struck by *Em. Wauters* (b. 1846), a pupil of Portaels, who shews his versatility in historical subjects, Oriental scenes, and portraits.

The art of SCULPTURE was pursued at Brussels with great success about the middle of the 19th cent., as is proved by such names as *L. Jehotte* (b. 1803), *Eug. Simonis* (1810-82), *Ch. A. Fraikin* (1817-93), and *W.* and *J. Geefs* (1806-83 and 1808-85). Still happier results have been attained by sculptors of ecclesiastical subjects, and particularly in wood-carving, in which Belgium has regained some of its 17th cent. reputation. Its most eminent masters in the 19th cent. were *K. Geerts* (1807-55) and *W. Goyers* (d. 1847), who, however, had no great following.

The modern Belgian school of sculpture owes its international reputation mainly to *Constantin Meunier* (comp. p. 93), who in his strong and Millet-like figures of the life of toil has triumphantly established the sculptor's independence of traditional forms. Other well-known names are *Ch. van der Stappen* (b. 1843), *Jef Lambeaux* (b. 1852), the admirable portraitist *Paul Dubois* (b. 1859), and *Victor Rousseau* (b. 1861). *Jules Lagae* (b. 1862) and the sombre *Georges Minne* (b. 1867) were pupils of Van der Stappen.

In ARCHITECTURE the Gallic proclivities of the people are shown by the overwhelming number of houses in the so-called *French Renaissance* style (from Louis XIII. to Louis XVI.) which have sprung up within the last few years and completely altered the appearance of the old Brabant capital. It must be mentioned on the other hand that the *Flemish Renaissance* style of the 16th cent. has also become extremely popular, and has been followed not only in private houses, in which the most striking feature is the small proportion borne by the breadth to the height, but also in various public edifices. The first attempts at the *Modern Style* may be studied in the pleasant Quartier Nord-Est (p. 128) and in the lines of streets between the Avenue Louise and the Chaussée de Charleroi.

The modern movement in INDUSTRIAL ART is best represented by *Henri van de Velde* (b. 1863; now in Weimar) and the versatile *Philip Wolfers.*

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a. The Older Part of the Upper Town.

The verge of the height on which the upper town lies is traced by the *Rue Royale*, *Place Royale*, and *Rue de la Régence.* The centre of traffic on the *Koudenberg* (*Froidmont*, 'cold mountain') is the PLACE ROYALE (Pl. E, 4; Flem. *Koningsplaats*), where stand the most fashionable hotels and several 'tavernes'. The Place and the Rue Royale (p. 96), and also the other streets adjoining the Park, received their present architectural character from *Guimard*, who designed them in the last quarter of the 18th century. The principal building, on the S.E. side, facing the busy *Montagne de la Cour*, the street descending to the lower town (p. 119), is the court-church of —

St. Jacques sur Caudenberg (Pl. E, 4; Flem. *St. Jakob op Koudenberg*), formerly the church of an old Augustine abbey and the state-church of the Spanish governors, rebuilt in 1776-85 by *Guimard* and *Montoyer* and enlarged in 1843-45. It has a portico of the Corinthian order and a low copper-roofed belfry.

In the centre of the square rises the equestrian *Statue of Godfrey de Bouillon* (Pl. E, 4), the hero of the First Crusade, grasping the banner of the Cross in his right hand, by *Simonis.* It was erected in 1848, on the spot where, in 1097, Godfrey is said to have exhorted the

Flemings to participate in the Crusade, and to have concluded his appeal with the words '*Dieu li volt*' (God wills it).

The arched gateway in the W. corner of the Place Royale, to the left of the Hôtel de l'Europe, gives access to the Rue and Place du Musée, with the *Royal Library* (p. 111) and *Museum of Modern Paintings* (p. 112). — At the corner to the left (S.W.), adjoining the Rue de Namur (p. 117), which leads to the site of the old Porte de Namur (p. 118), stands the *Palais du Comte de Flandre* (Pl. E, 4; no admission). On the right is the *Palais des Beaux-Arts* (p. 102). — From the corner of the Hôtel de Bellevue (Pl. b; E, 4), next the Place des Palais (see below), a fine view is obtained of the Palais de Justice, to the S.W., at the end of the Rue de la Régence, and of the Rue Royale to the N., with the church of Ste. Marie de Schaerbeek in the distance (p. 128).

The ***Park** (Pl. E, 4), immediately to the N.E. of the Place Royale, originally an outlying portion of the Forest of Soignes (p. 136), used as a ducal hunting-ground in the 14th cent., was partly converted into a tournament-ground under Charles V., and was laid out in its present form after 1774 by the landscape-gardener *Zinner.* It is 33 acres in extent. During the eventful 23rd-26th of September, 1830, the park was one of the chief scenes of the conflict, when Prince Frederick of the Netherlands with an army of 10,000 men attempted in vain to force an entrance into the city from this point. The park is open on summer-evenings till 11 p.m. and is lighted by electricity. Concerts, see p. 89. In winter the park is closed about dusk. The groups at the entrance opposite the Palace, by *Poelaert* and *Melot*, represent Summer and Spring. Among the other sculptures are a Magdalen by *Duquesnoy;* a bust of Peter the Great; a statue of Truth by *Vinçotte;* two figures of Meleager by *Lejeune;* and a Venus by *Olivier.* — In the N.E. corner is the *Vauxhall* (Pl. E, 4; music, p. 89), adjoining which is the *Théâtre du Parc* (Pl. E, 3, 4; p. 89).

The **Palais du Roi** (Pl. E, 4), in the Place des Palais on the S. side of the park, occupies the site of the castle of the dukes of Brabant (p. 91) and the Spanish governors, which was burned down in 1731. It originally consisted of two buildings, which were connected in 1827-29 by a central structure by *L. Suys*, with a Corinthian colonnade. In 1905 it will be enlarged by an additional building in front. The sumptuous interior, remodelled by *Balat*, is seldom accessible.

Near the Royal Palace, at the corner of the Rue Ducale, is situated the **Palais des Académies** (Pl. E, 4), formerly the *Palais Ducal.* It was erected in the Italian style at the national expense, and presented to the Prince, afterwards King William II. of Holland (d. 1849), in 1829. Since 1842 it has been the property of the Belgian government. The building has been occupied since 1877 by the *Académie Royale des Sciences*, *des Lettres*, *et des Beaux-Arts*, and the *Académie Royale de Médecine*, both of which possess valuable libraries. The Grande Salle on the first floor has been decorated by *Slingeneyer* with twelve mural paintings from the history of Belgium, and an adjoining room contains numerous busts of deceased members of the Academy. Adm., see p. 90.

The garden which surrounds the palace is adorned with sculptures. In front of the palace is a marble statue of *Quetelet* (Pl. E, 4), the astronomer and statistician (1796-1874), by *C. A. Fraikin* (1880); on the N. side is a bust of the chemist *J. S. Stas* (1813-91); and behind the building (next the Boulevard du Régent, p. 118) are bronze statues by *W. Geefs* (The Victor), *Jehotte* (Cain), and *Kessels* (Discus-Thrower; Cupid and Psyche).

In the *Rue de la Loi (Wetstraat)*, which skirts the N. side of the Park, rises the **Palais de la Nation** (Pl. E, 3), erected in 1779-83 from a design by *Guimard* for the assemblies of the old Council of Brabant, and used since 1831 for the sittings of the Belgian Senate and the Chamber of Deputies. The reliefs in the pediment are by *Godecharle.* The building was restored in 1884-87 by *H. Beyaert* after a fire. The halls in which the deputies and the senate hold their meetings are worthy of inspection; they contain paintings by *L. Gallait* and *J. de Lalaing*, and some of the other rooms also are decorated with modern paintings. Adm., see p. 90.

The buildings to the E. and W. of the Palais de la Nation are occupied by government-offices. Behind the E. wing is the *Ministry of Railways, Posts, & Telegraphs* (Pl. E, 3), designed by *H. Beyaert.*

The Rue Royale (Pl. E, 4-2), or *Konings-Straat*, $1^1/_4$ **M.** in length, bounds the park on the W. (electric tramway No. 15, see p. 88). On the W. the row of houses is often broken by small terraces, intended by Guimard to afford views of the lower town, but many of them have unfortunately been built up. On the first of these terraces rises the marble *Statue of Count Belliard* (1769-1832; Pl. E, 4), a French general, who was ambassador at the newly-constituted court of Belgium in 1831-32, by *W. Geefs.* This spot commands a fine view of the tower of the Hôtel de Ville (p. 120), best by morning-light.

The flight of steps behind the Belliard Monument leads to the Rue d'Isabelle (Pl. E, 4), at No. 34 in which (formerly No. 32) *Charlotte Brontë* spent some years, first as a pupil and afterwards as a teacher, in the 'pensionnat' of M. & Mme. Héger.

Farther on, beyond the small *Impasse du Parc* (Pl. E, 3) and the Rue Treurenberg, which descends to the cathedral (p. 97), is situated the *Place du Congrès*, adorned with the **Colonne du Congrès** (Pl. E, 3), erected in 1850-59 by *J. Poelaert* (p. 101) to commemorate the Congress of 4th June, 1831, by which the present constitution of Belgium was established, and Prince Leopold of Saxe-Coburg elected king.

The column, of the Doric order, 147 ft. in height, is surmounted by a satue of the king in bronze, 13 ft. in height, by *W. Geefs.* The nine figures in relief below, representing the provinces of Belgium, are by *Simonis.* The female figures in bronze at the four corners are emblematical of the Freedom of the Press, Freedom of Education, both by *Jos. Geefs*, Freedom of Association, by *Fraikin*, and Freedom of Public Worship, by *Simonis.* The names of the 237 members of the Congress and of the Provisional

Government of 1830 are recorded on marble tablets. The two bronze lions at the door are by *Simonis*. Visitors are no longer allowed to ascend the column.

The Rue Royale farther on crosses the Upper Boulevards at the site of the former Porte de Schaerbeek (p. 118) and ends at the church of Ste. Marie at Schaerbeek (p. 128).

From the Colonne du Congrès the Rue de Ligne leads to the church of ***Ste. Gudule** (Pl. E, 3; *St. Michel et Ste. Gudule*), an imposing Gothic building consisting of nave and aisles, situated on a somewhat abrupt slope overlooking the lower part of the town. The church was begun about the year 1220, on the site of a church of St. Michael, which was dedicated in 1047 also to St. Gudule (d. 712), the tutelary saint of Brussels. A few traces of the transitional style of this period are still observable in the ambulatory. The rest of the choir (best seen from the Rue Treurenberg, p. 96), the transept, the arcades of the nave, and the S. aisle are early-Gothic, and were completed in 1273. The N. aisle and the vaulting and windows of the nave were constructed between 1350 and 1450. The windows of the transept and the W. towers, 226 ft. in height, date from the end of the 15th cent., the large (N.) chapel of the Sacrament from 1534-39, the (S.) chapel of Notre Dame de Délivrance (always open) from 1649-53. The whole was restored by Suys in 1848-56. The façade, approached by a modern flight of steps by *L. Roelandt* and *L. van Overstraeten* (1861), resembles in its principal features rather the German than the French Gothic style. — The works of art in the interior are shown by the sacristan from 12 to 4.30 (till 4 in winter), when the church is closed for other purposes (adm. 1 fr., a party 50 c. each; entr. by the S. transept).

The INTERIOR is of simple but noble proportions, and measures 354 ft. in length by 165 ft. in breadth. The nave rests on twelve round pillars and six piers strengthened by buttresses, the choir on ten round columns.

The beautiful **Stained Glass* dates from different periods, from the 16th down to the 19th century. The finest is that in the *CHAPEL OF THE SACRAMENT (N.; adjoining the choir on the left), consisting of windows presented in 1540-47 by four of the most powerful Roman Catholic potentates of Europe, in honour of certain wonder-working Hosts (see below). Each window bears the portraits of the donors with their patron-saints: 1st window (beginning from the left), John III. of Portugal and his queen Catherine, a sister of Charles V.; 2nd, Louis of Hungary and his queen Maria, another sister of Charles V.; 3rd, Francis I. of France and his queen Eleonora, a third sister of Charles V.; 4th, Ferdinand I. of Austria, brother of Charles V., and his queen. The first two windows were executed by *Jan Haeck* from designs by *Michael van Coxie*, the third is by *Bernard van Orley*, and the fourth by *Jan Haeck* after the design of an unknown master. The representations in the upper half of the windows depict the legendary story of the Hosts, which were stolen by Jews from St. Catherine's (p. 127) and sacrilegiously transfixed in their synagogue. The scoffers were so terrified by their miraculous bleeding that they determined to restore them; but their crime was denounced and expiated by death. The 5th window, above the altar, represents Charles V. and his consort Isabella of Portugal, with the Adoration of the Lamb and the Sacred Hosts at the top. This and the next were executed in 1848 by *Capronnier* in the style of the first four windows, to replace the older ones which had been destroyed. A marble slab with the inscription 'Monumentum Belgii gubernatorum' indicates the resting-place of Archduke Albert and his consort Isabella (d. 1621 and 1633; p. xxi, xxii). The Gothic altar in carved wood (by *Goyers*, 1849) is beautifully executed.

The first four windows of the Chapel of Notre Dame de Délivrance (S. side; if closed, entrance from the Place), executed in 1656 by *J. de Labarre* of Antwerp, from designs by *Theod. van Thulden*, are inferior both in drawing and colouring to those just described, but are notwithstanding excellent examples of 17th cent. art (school of Rubens). They represent episodes from the life of the Virgin, with portraits of Archduke Leopold (d. 1662), Archduke Albert (d. 1621), and the Archduchess Isabella Clara Eugenia (d. 1633); then Emp. Ferdinand II. (d. 1658) and Leopold I. (d. 1705). The two other windows are by *Capronnier*. The same chapel contains a *Monument in marble, by *W. Geefs*, to Count Frederick de Mérode, who fell in a skirmish with the Dutch at Berchem in 1830. The armorial bearings of the Mérode family have the commendable motto: '*Plus d'honneur que d'honneurs*'. Over the monument, the Assumption, a large modern picture by *Navez*. This chapel also contains a marble monument to Count Félix de Mérode (d. 1857), an elder brother of the last-named, a well-known Belgian statesman, by *C. A. Fraikin*, and one of the Spanish general Count Isenburg-Grenzau (d. 1664).

The five stained-glass windows of the Choir, dating from the middle of the 16th cent. (about 1545), contain portraits of Maximilian of Austria and his queen Mary of Burgundy; their son Philippe le Bel and his queen Johanna of Castile; Emp. Charles V. and Ferdinand, sons of the latter; Philip II., son of Charles V., with his first wife, Maria of Portugal; Philibert, Duke of Savoy, and Margaret of Austria. — Below is the monument of Duke John II. of Brabant (d. 1312) and his duchess Margaret of York, in black marble, with a recumbent lion in gilded copper; opposite to it, the monument, with recumbent figure, of Archduke Ernest (d. 1595), brother of Emp. Rudolph II. and stadtholder of the Netherlands. Both monuments were erected by Archduke Albert (brother of Ernest) in 1610. — The modern high-altar, in embossed and enamelled copper, is decorated with symbolical representations. At high festivals and during one week in July (beginning with the Sun. after July 13th) the choir is hung with six valuable tapestries by *Van der Borght* of Brussels (1785), representing the Legend of the Hosts (p. 97).

The Ambulatory contains stained-glass windows in the style of the 13th cent., executed by *Capronnier* in 1879; the subjects are taken from Biblical history. — In the rococo Chapel of the Magdalen behind the high-altar is an altar from the Abbaye de la Cambre (p. 133). The stained glass, bearing the arms of the Mérode family and figures of saints, is also by *Capronnier* (1843).

Transept. *Stained glass: Charles V. and his queen, with their patron-saints (N.; 1537); Louis III. of Hungary and his queen, by *Bernard van Orley* (S.; 1538).

The modern stained glass in the Nave is all by *Capronnier*, having been presented by the royal family and noble Belgian families; the subjects also refer to the story of the stolen Hosts (see p. 97), beginning in the S. aisle, by the transept. The window of the W. Portal, a Last Judgment by *F. Floris*, remarkable for the crowd of figures it contains, was presented in 1528 by Eberhard von der Marck, Bishop of Liège, but has been repeatedly restored. — The baroque confessionals are by *Van Delen* (18th cent.); in the S. aisle is the monument of Canon Triest (d. 1846), noted at Brussels for his benevolence, by *Eug. Simonis;* in the N. aisle is a marble monument to Count Cornet de Ways-Ruart, by *Geefs*, 1872 (Faith supporting old age and elevating youth). The modern reliefs of the stations on the way to Calvary are by *P. Puyenbroeck.* — Four of the massive statues of the Apostles on the pillars of the nave (Paul, Bartholomew, Thomas, Matthew) are by *Jer. Duquesnoy;* three others (John, Andrew, Thaddæus) are by *L. Faid'herbe.* The **Pulpit*, originally in the church of the Jesuits at Louvain, was executed in 1699 by the celebrated *Verbruggen.* It is a representation in carved wood of the Expulsion from Paradise; above is the Virgin with the Child, who crushes the head of the serpent with the cross. The railing, with all kinds of animals, symbolizing the vices of mankind, is by *Vanderhaegen* (1780). — The *Sacristy* contains valuable gifts from Archduke Albert and the Infanta Isabella and one of the largest relics existing of the True Cross.

The South Tower commands a beautiful view; ascent, 1 pers. 2 fr., 2 or more pers. 3 fr. — In the N. tower is the large bell of St. Salvator (about 6¾ tons in weight).

The large building opposite the cathedral, to the N., in the Rue du Bois Sauvage, is the **Banque Nationale** (Pl. E, 3), one of the best modern buildings in Brussels, designed by *H. Beyaert* and *Janssens* (1859-64), and exhibiting a free treatment of the Louis XVI. style. It was enlarged in 1903-4. The allegorical figures of Industry and Commerce over the pediments are by *Wiener*, the rest of the sculptural ornamentation by *Houtstout*.

The *Jardin de la Cure*, Rue du Bois Sauvage 13, contains a *Tower* and the terre-plein of a *Rampart*, forming, with the Tour Noire (p. 127), the only relics of the first city-wall (p. 91).

The Rue de la Régence (Pl. D, 4, 5), or *Regentie-Straat* (electric tramway No. 15, p. 88), which begins at the Place Royale, leads past the Comte de Flandre's Palace and the Palais des Beaux-Arts (comp. p. 95), and farther on intersects the Square du Petit Sablon, or *Kleine Zaavel* (Pl. D, 5), which is connected with the Place du Grand Sablon (p. 125) by the Rue Bodenbroeck and the Rue des Sablons. To the right rises the Gothic church of —

Notre Dame du Sablon (Pl. D, 5), also called *Notre Dame des Victoires*, founded in 1304 by the Guild of Crossbowmen, but almost entirely rebuilt in the 15th and 16th centuries. It was restored in 1900 et seq. after designs by *J. J. van Ysendyck*.

The Interior (sacristan, Rue de Ruysbroeck 43) measures 213 ft. in length by 84 ft. in breadth (120 ft. across the transepts) and is in the form of a Latin cross. The stained-glass windows are modern. The handsome carved-wood pulpit, in the baroque style (17th cent.), is borne by the symbolical animals of the Evangelists. — The first Chapel in the N. Aisle contains the monument of Count Flaminius Garnier, secretary of the Duke of Parma, consisting of six reliefs in alabaster from the life of the Virgin (about 1570; restored). Opposite, at the end of the S. Aisle, is a monument by *J. Jaquet*, erected in 1856 to Aug. dal Pozzo, Marquis de Voghera (d. 1781), commander of the Austrian forces in the Netherlands. — The Choir contains mural paintings of processions by *Van der Plaetsen*, being an exact reproduction of the originals of the 15th cent. discovered here in 1860 in a state beyond restoration. To the left of the choir are the two burial-chapels (17th cent.) of the Princes of Thurn and Taxis, sumptuously adorned with black and white marble; on the right is an angel holding a torch, by *Grupello;* in the dome are numerous family armorial bearings. — To the right of the choir are two other gorgeous baroque chapels. — In the S. Transept, opposite the sacristy-door, is a memorial tablet to *J. B. Rousseau* (1670-1741), the French poet, who died in exile at Genette, near Brussels, and was interred in this spot in 1842. The sacristy contains an ivory statuette of Christ, by *Duquesnoy*.

On the part of the Place du Petit Sablon to the S.E. rises the **Monument of Counts Egmont and Hoorn** (Pl. D, 5), by *C. A. Fraikin*

(1864), originally erected in the Grand' Place. The lower part is a fountain, above which rises a square pedestal in the later Gothic style. On the right and left are bronze figures of Flemish soldiers. The colossal figures in bronze above represent Egmont and Hoorn on their way to execution. Ten marble statues of celebrated contemporaries of the counts were erected in 1890 in a half-circle round the monument. These represent (from left to right): Marnix of Ste. Aldegonde (p. 289) by *P. Devigne*, Abr. Ortelius (p. 179) by *J. Lambeaux*, B. van Orley by *Dillens*, J. de Locquenghien by *G. van den Kerckhove*, Ger. Mercator by *L. P. van Biesbroeck*, Dodonæus (p. 154) by *A. de Tombay*, Corn. Floris de Vriendt by *J. Pecher*, H. van Brederode by *J. A. van Rasbourgh*, L. van Bodeghem by *J. Cuypers*, and William of Orange by *C. van der Stappen*. The pleasure-grounds amid which the monument stands are surrounded by a handsome iron railing, designed by *A. Beyaert* and *X. Mellery* (1882), with 48 small bronze figures representing the Artistic and Industrial Guilds of the 16th century. — Behind the monument is the —

Palace of the Duc d'Arenberg (Pl. D, 5), once the residence of Count Egmont, erected in 1548, restored in 1753, with a modern right wing. It is now the property of the town. The older portion of the palace was seriously damaged by fire in 1892, but the private room of Lamoral, Count Egmont, is still in good preservation. On the first floor is a valuable **Collection of Pictures* (about 160 in number), mainly of the Flemish and Dutch schools of the 17th cent. and almost all in admirable preservation. Adm., see p. 90. Catalogue by W. Burger (out of print).

Gallery (afternoon-light best). To the right of the entrance: *Ph. Wouverman*, Peasants; *D. Teniers the Younger*, Bagpipe-player; *A. Cuyp*, Horses; *Rembrandt*, Tobias healing the eyes of his father (1636); *P. de Hooch*, *Interior; *D. Teniers the Younger*, Ninepin-players; above, *B. van der Helst*, Married couple; *J. van Craesbeeck*, The artist's studio; *Adr. van Ostade*, Interior of a tavern (1655); *G. Dou*, Old woman counting her money; *A. Cuyp*, Gray horse; *D. Teniers the Younger*, Dead calf; above, *Jac. Jordaens*, 'Zoo de ouden zongen, zoo piepen de jongen' ('As the old have sung, so pipe the young'); *G. Terburg*, Musical entertainment; *K. du Jardin*, Rest at the tavern; *Paul Potter*, Cattle resting; *Rubens*, Five portraits, Three heads of angels, Sketch; *Gabriel Metsu*, *Love-letter; *J. van der Heyde*, View of a town; *A. van der Neer*, Sea-scene by moonlight (1644); *Jan Steen*, Wedding at Cana of Galilee, a large canvas with numerous figures; *Ph. Koninck*, Landscape; *Adr. Brouwer*, Interior of a tavern; *Quir. van Brekelenkam*, Tailor's workshop (1664); *Adr. van Ostade*, Boor smoking; *A. van Everdingen*, Waterfall; *Jac. van Ruysdael*, Waterfall; *M. Hobbema*, *Forest-scene; *Brekelenkam*, The teacher (1660); *Watteau*, *Bathing in the open air, *Fête-galante, *Lady at her toilet; *Gonz. Coques*, *Jan Brueghel*, and *J. van Kessel*, Christ at the house of Lazarus; *Nic. Maes*, *Scholar. — To the left of the entrance: *Corn. Dusart*, Peasants in front of a tavern; *D. Teniers the Younger*, The smokers; *D. Teniers the Elder*, Farm-yard; *Jan Vermeer*, *Young girl; *J. van de Capelle*, *Calm sea; *W. van de Velde the Younger*, Sea-piece (1663); *G. Berck-Heyde*, View on a canal; *Sol. van Ruysdael*, River-scene; *Jac. van Ruysdael*, Winter landscape; *Ph. Wouverman*, In camp; *Frans Hals*, *Merry toper (painted according to Bode ca. 1635); *Adr. van de Velde*, Pasture with cattle; *N. Berchem*, Flocks resting. — On the window-wall: *J. van Ravesteyn*, Portrait of a woman; *Koharsky*, Portrait of Marie Antoinette, painted in the Temple shortly before her removal to the Conciergerie.

Room I. *A. van Dyck*, Count Albert of Arenberg, Portrait of Anna Maria of Camudio (c. 1630), Portrait of a lady, St. Martin (sketch for the picture at Saventhem; p. 229); *Jac. Jordaens*, *Rape of Amphitrite; *Jan Fyt*, Fish. This room also contains some old printed works, some of them decorated with miniatures.

Room II. *B. van der Helst*, Portrait of a man; *Adr. van Utrecht* and *D. Teniers the Younger*, Trophies of the chase; *Jan Both*, Southern landscape.

In the Rue des Petits-Carmes, diverging to the left, an inscription on the *Grenadier Barracks* (Pl. D, E, 5; left) announces that the building occupies the site of Count Kuilemburg's palace, pulled down in 1568. In this palace between three and four hundred of the Netherlands nobles met and drank success to the 'Gueux' on April 6th, 1566, the day after the presentation of their 'Request' to the vice-regent Margaret of Parma, praying for the abolition of the inquisitorial courts. The Duke of Alva afterwards lived in the palace, and here he arrested Counts Egmont and Hoorn on Sept. 9th, 1567.

The palace occupied by the Duchess Margaret of Parma was in the Place Royale (p. 95). At the moment when the petition was presented, Count Berlaimont, one of the courtiers, whispered to the princess, whose apprehensions had been awakened by the sudden appearance of the cortège, '*Madame, ce n'est qu'une troupe de gueux*' (*i.e.*, beggars), in allusion to their supposed want of money. The epithet was overheard, and rapidly communicated to the whole party, who afterwards chose it for the name of their faction.

Farther on in the Rue de la Régence, to the left, stands the **Conservatoire Royal de Musique** (Pl. D, 5), built in 1876-77 by *Cluysenaar*. In the concert-hall (concerts, see p. 89) is an organ by Cavaillé-Col. The Conservatoire possesses the most important **Collection of Musical Instruments*, from the 16th cent. onwards, in Europe, now exhibited in the wing at the back of the building, Rue aux Laines 11 (adm., see p. 90; large scientific catalogue by V. Mahillon, the founder of the collection). — Adjacent is the **Synagogue** (Pl. D, 5), a building in the Romanesque style by *De Keyser* (1878).

The Rue de la Régence, and the Place Poelaert in which it ends, are terminated on the S.W. by the —

****Palais de Justice** (Pl. C, D, 5, 6), an edifice designed on a most ambitious scale by *Poelaert*, begun in 1866 under the superintendence of *Wellens*, and inaugurated in 1883. The cost of the building amounted to about 45 million francs (1,800,000*l.*). It is the largest architectural work of the 19th century, and is certainly one of the most remarkable, if not one of the most beautiful of modern buildings. The inequalities of the site added greatly to the magnitude of the task. The area of the building is 270,000 sq. ft., considerably exceeding that of St. Peter's at Rome (see p. 168). The huge and massive pile stands upon an almost square basis, 590 ft. long by 560 ft. wide, and forcibly suggests the mighty structures of ancient Egypt or Assyria. Indeed the architect avowed that his guiding principle was an adaptation of Assyrian forms to suit the requirements of the present day. In details the Græco-Roman style has been for the most part adhered to, with an admixture of rococo treatment. Above the main body of the building rises another rectangular structure surrounded with columns; this supports a drum or rotunda, also encircled with columns, while the summit of the whole is formed by a comparatively small dome, the gilded crown on the top of which is 400 ft. above the pavement of the Rue des Minimes, to the N.E., and 340 ft. above the Place Poelaert. The rotunda is embellished with colossal figures of Justice, Law, Strength, and Clemency, by *Dutrieux*, *Desenfans*, *Vinçotte*, and *De Tombay*. The principal façade, with projecting wings and a large portal, is turned towards the Rue de la Régence. The flights of steps ascending to the vestibule are adorned with colossal statues of Demosthenes and Lycurgus by *A. P. Cattier* (1882; to the right) and of Cicero and Domitius Ulpian by *A. F. Bouré* (1883; to the left). The interior includes 27 large court-rooms, 245 other apartments, and 8 open courts. The large *Salle des Pas Perdus*, or waiting-room, with its galleries and flights of steps, lies in the centre, under the dome, which has an interior height of 320 ft. The main staircase on the N.W. side (towards the Rue des Minimes) has 171 steps. Guides in uniform are in waiting to conduct visitors through the interior (week-days, 9-4.30; Sun., 10-4; tickets at the entrance, 1 fr.), and the dome may also be ascended (525 steps; fee). The terrace on the W. side of the Place Poelaert, commands a fine *View of the lower part of Brussels (best by evening-light).

The broad Rue des Quatre Bras, running to the S.E. from the Place Poelaert, joins the *Boulevard de Waterloo* opposite the *Avenue Louise* (p. 134).

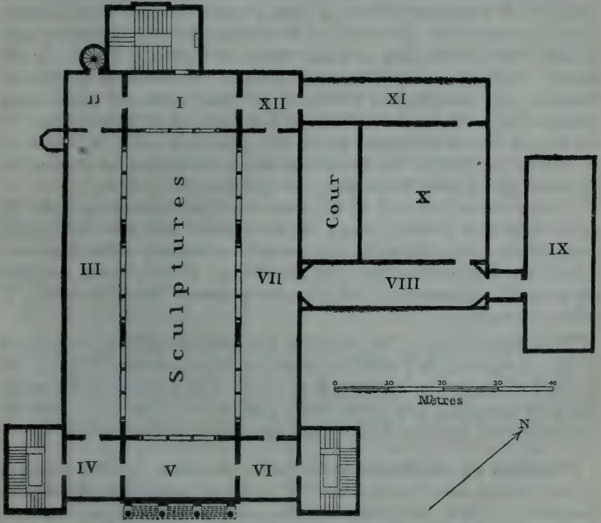
b. The Royal Museums and Library.

Opposite the Palais du Comte de Flandre, at the beginning of the Rue de la Régence (pp. 95, 99), rises the —

Palais des Beaux-Arts (Pl. D, 4), built in 1875-81, in the classical style, by *Alph. Balat*. The building was originally intended for various artistic purposes, but since 1882 has been exclusively devoted to the **Musée Royal de Peinture Ancienne et de Sculpture,** for which, however, a large new building is to be begun in 1905. The central portion, with three portals, is embellished by four massive granite columns with bronze bases and capitals. On the tops of the columns are four colossal figures, representing Music, Architecture, Sculpture, and Painting, by *De Groot*. In the medallions above the portals are three bronze busts: Rubens (in the centre; by *Van Rasbourgh*), Jean de Boulogne (by *Cuypers*), and Jan van Ruysbroeck (see p. 120; by *Bouré*), and over the windows are two marble reliefs, Industrial Art and Music, by *Brunin* and *Vinçotte*. — In front of each of the wings stands an allegorical group in bronze: on the left, Instruction in Art, by *C. van der Stappen;* on the right, Coronation of Art, by *P. de Vigne*. — Adm., see pp. 90, 91.

The VESTIBULE (cloak-room to the right, gratis) contains marble sculptures by *L. Godecharle* and busts of eminent persons. Straight in front is the —

MAIN HALL, an oblong room occupying the entire height of the building, and containing the ***Musée de Sculpture** (no catalogue). By the entrance: to the right, *P. de Vigne*, Immortality. — Along the left side-wall: *Ch. van der Stappen*, Man with a sword; *W. Geefs*, The amorous lion; *A. P. Cattier*, Shepherd-boy with goat ('Daphnis'; 1878). Opposite, right, *P. J. Bouré*, Boy playing with marbles



(bronze); *Ch. van der Stappen*, Sphinx (1898); *Eug. Simonis*, Innocence (1839); *Jos. Geefs*, Triumph of Cupid; left, *Ch. A. Fraikin*, Triumph of Bacchus; *C. Meunier*, *The Puddler (bronze), *Firedamp ('le Grisou'), *Woman finding the corpse of her son, killed by an explosion in a mine (large group in bronze). — In the centre of the room, to the right: *W. Geefs*, Statue of Leopold I.; *Th. Vinçotte*, Busts of Leopold II. and Queen Maria Henrietta. — Farther on, to the left: *Ch. Brunin*, Venetian fisher-lad with pigeon (bronze); *V. van Hove*, Chastised slave (bronze); *P. Braecke*, Reconciliation (mother and repentant son). Behind, by the wall, *Jos. Geefs*, 'L'Ange du Mal'. — Farther on, to the right, *P. de Vigne*, Psyche (bronze bust). In the centre, *J. Lambeaux*, Brabo (p. 172; bronze);

G. de Groot, Work (large bronze). In front of the rear wall, *M. Rysbraek*, John Howard, the philanthropist (1762).

We return along the right side-wall. Left, *Victor Rousseau*, Demeter (1898); *G. Charlier*, Prayer; right, *J. Dillens*, Figure for a tomb; left, *P. Dubois*, *Seated figure of a lady; *C. Meunier*, Worker in a rolling-mill (bronze statuette); *V. van Hove*, Revengeful slave (bronze); *V. Rousseau*, *The way to life ('Vers la Vie'; small bronze group); *C. Meunier*, *Antwerp (bronze bust); *Paul J. Bouré*, The snake-bite (bronze, 1848); *Th. Vinçotte*, Catiline (bronze bust); *J. Cuypers*, Halali (1878); *P. J. Bouré*, Prometheus bound (bronze; 1845); *Th. Vinçotte*, Giotto as a boy; right, *Rodin*, *The Thinker (bronze). — Round the walls are bronze and marble busts of artists, savants, etc., including original works of **Paul de Vigne*, *E. Simonis*, *P. Puyenbroeck*, *Desprez*, *Janssens*, *M. Kessels*, *L. Jehotte*, *Canova*, and *Godecharle* (Voltaire). On the walls are eight large pieces of tapestry, manufactured at Brussels, with scenes from the history of the foundation of Rome, probably after cartoons by *P. Coecke* (c. 1540). In the cabinets are terracottas by *Faid'herbe*, *François* and *Jérôme Duquesnoy*, *A. Quellin*, and others.

The room to the left of the main hall (corresponding to R. III on the first floor; comp. Plan) contains busts and some old paintings, chiefly historical views and portraits of princes of the houses of Burgundy, Nassau-Orange, and Hapsburg. In the centre are photographs of masterpieces of Flemish painters (15-17th cent.) in other collections.

The First Floor, on which is the picture-gallery, is reached by the '*Escalier de la Pallas*', or grand staircase, at the N.W. end of the hall of sculpture, at the foot of which is an allegorical fountain-group by *Grupello*, and at the head, a statue of Pallas by *Godecharle*. Ascending the Escalier de la Pallas, we enter the first room of the —

***Gallery of Old Pictures** *(Tableaux Anciens)*. — The Brussels gallery, which was founded in 1803 and purchased from the city by the state in 1841, has grown continuously in importance, and now contains about 700 pictures. Formerly inferior to the gallery at Antwerp, it must now, in spite of numerous mediocre works, be considered almost equal to it. Large catalogue by *A. J. Wauters* (1900), $2^1/_2$ fr.; small catalogue *(catalogue abrégé)*, 25 c.

The Early Flemish School of the 15th cent. is represented by a large number of pictures specially important to the critical art-student of that period; but among these are several works of great interest to all lovers of art, such as Adam and Eve by *Jan van Eyck* (R. X, No. 170), the Pietà by *Roger van der Weyden* (R. X, No. 516), the Legend of the lying empress and the innocent nobleman by *Dierick Bouts* (R. X, Nos. 65, 66), the portraits by *Hans Memling* (R. X, Nos. 292, 293, 294), and St. Anna by *Quinten Matsys* (R. X, No. 299). Flemish and Dutch art of the 17th cent.

has also, through judicious purchases, gradually come to be most favourably represented. The pictures by *Rubens* at Brussels cannot indeed be compared, either in number or beauty, with those at Antwerp; but his Adoration of the Magi (R. III, No. 377) ranks among the finest treatments of this subject, and his portraits (R. VII, Nos. 386, 387) and the small Madonna with the forget-me-not (R. VII, No. 390) also deserve attention. The versatile industry of *Jac. Jordaens* is well represented in this gallery (R. VII). The Miraculous Draught of Fishes by *G. de Crayer* (R. III, No. 126), and the large Village Feast by *Teniers the Younger* (R. VI, No. 457) may be specified among the Flemish works. Good specimens of the Dutch School are the small portrait of Willem van Heythuysen (R. IX, No. 203), the half-length portrait of Prof. Hoornebeek (R. IX, No. 202) by *Frans Hals*, and the portraits by *Rembrandt* (R. IX, No. 367), *Van der Helst* (R. IX, Nos. 214-216), *Th. de Keyser* (R. IX, Nos. 250, 251), and *Nic. Maes* (R. VIII, No. 279). Attention should also be given to the genre-scenes by *Jan Steen* (R. IX, Nos. 444, 445) and *G. Metsu* (R. IX, No. 296), the landscapes of *M. Hobbema* (R. IX, No. 220) and *Jan Both* (R. IX, No. 52), and the still-life pieces of *Abr. van Beyeren* (R. IX., No. 36) and the *De Heems* (RR. VIII and IX). More historical than artistic interest attaches to the municipal pieces and pictures of festivals and processions by *D. van Alsloot* (R. VI, No. 509; R. XI, No. 6) and *J. Wildens* (R. VII, No. 518), and of battles and sieges by *P. Snayers* (R. VII, No. 430, etc.), which illustrate the public life of the 16th and 17th centuries.

Room I (Flemish School of the 17th cent.). — On the end-wall, to the left: 476a. *A. van Utrecht*, Garland of fruits; *G. de Crayer*, 124. Madonna of the rosary, 125. Assumption of St. Catharine. — 121. *J. van Craesbeek*, The Rhetoricians (comp. No. 445, p. 108); 245. *J. Jordaens*, Apostle's head (coloured sketch); 405. *D. Ryckaert III*, Alchemist in his laboratory; 259. *J. M. Molenaer* (not *N. Lafabrique*), Youth counting money. — This room commands a good survey of the hall of sculptures.

Room II (Italian and Spanish Schools of the 15-18th cent.). To the right: 140. *Carlo Crivelli*, Madonna and Child, with St. Francis of Assisi; 496. *Paolo Veronese*, Juno strewing her treasures on Venice (ceiling-painting from the Doges' Palace); 415. *Andrea del Sarto* (?), Jupiter and Leda; 473, 474. *Tintoretto*, Portraits; 85. *M. Preti (il Calabrese)*, Hecuba and Polymnestor. — *353. *Ant. Pereda*, Fruit; 197. *Guardi*, Interior of St. Mark's; 198. *Guercino (G. F. Barbieri)*, Youth commended to the Virgin by his patron-saints, SS. Nicholas, Francis, and Joseph. — In the corners: *Alonso Sanchez Coello*, 413. Joanna of Austria, 412. Maria of Austria, 411. Margaret of Parma, all daughters of Charles V. — We now turn to the left into the long and narrow —

Room III, with masterpieces of the Flemish School of the 17th century. By the entrance-wall: 439. *Snyders*, Stags' heads; 179.

Jan Fyt, Fruit. — 129. *G. de Crayer*, Martyrdom of St. Blasius; *P. de Vos*, 507. Horse attacked by wolves, 506. Stag-hunt; 380. *Rubens*, Pietà (studio-piece; freely restored); 244. *Jordaens*, Portrait of a lady (1641); 382. *Rubens*, Venus in Vulcan's smithy; 154. *G. de Crayer*, Abbot. *Rubens*, *377. Adoration of the Magi (painted about 1634 for the Capuchins at Tournai); 374. Way to Golgotha (c. 1635); 376. Christ hurling thunderbolts against the guilty world, while the Virgin and St. Francis intercede (painted in 1633 for the Franciscans at Ghent); 383, 384. Portraits, over life-size, of Archduke Albert and his consort, the Infanta Isabella, painted for the triumphal arch erected on their entry into Antwerp in 1635 (comp. p. 185). Between the last two, 241. *Jordaens*, Susannah and the Elders; *126. *G. de Crayer*, The miraculous draught of fishes; 375. *Rubens*, Martyrdom of St. Livinus, whose tongue the executioner has torn out and offers to a hungry dog, one of the great master's most repulsive pictures, painted for the Jesuits at Ghent; 437. *Snyders*, Stag-hunt; 95. *Phil. de Champaigne*, Presentation in the Temple. — 178. *Jan Fyt*, Dead game on a cart drawn by dogs; 435. *Adr. van Utrecht*, Still-life.

Room IV (Flemish School of the 17th cent.). To the right: *393. *Rubens*, Martyrdom of St. Ursula (sketch); 458. *David Teniers the Younger*, Picture-gallery of Archduke Leopold William, with the names of the masters on the frames; 432a. *P. Snayers*, Pilgrimage of the Infanta Isabella to the Chapel of St. Anne in Laeken in 1623, with view of Brussels in the background; 423. *Jan Siberechts*, Flemish farm-yard (1660); 164. *A. van Dyck*, Martyrdom of St. Peter; 605. *Master of Ribaucourt*, Family group (the Van Vlisteren family?); 161. *A. van Dyck*, Full-length portrait of the Genoese admiral, Giov. Vinc. Imperiale, from the Palazzo Balbi in Genoa (1626); *Rubens*, 381. Christ and the Woman taken in adultery, 391. Meleager and Atalanta; 460. *D. Teniers the Younger*, Large Flemish landscape, with village; 163. *Van Dyck*, Drunken Silenus supported by a satyr and a Bacchante; 243. *Jordaens*, St. Ives, patron-saint of lawyers (1645).

Room V (Flemish School of the 17th cent.). On the entrance-wall: 228. *Corn. Huysmans*, Landscape; 229. *J. B. Huysmans*, Landscape with cattle. — 127. *G. de Crayer*, SS. Paul and Anthony; *Ph. de Champaigne*, 96. St. Ambrose, 97. St. Stephen; *503. *C. de Vos*, The painter and his family; *378. *Rubens*, Assumption, the artist's first work of the kind, painted c. 1615 for the Carmelite church at Antwerp; 288. *P. Meert*, Presidents of the guild of fishmongers at Brussels; 133. *G. de Crayer*, Christ appearing to St. Julian and his wife Basilissa, who had received him the day before as a weary traveller. — 156. *Fr. du Chatel* (?), Parade of the Knights of the Golden Fleece before the palace of the Duke of Brabant at Brussels; 38. *Karel E. Biset*, Tell and the apple, with the members of the guild of St. Sebastian as spectators; 157. *Fr. du Chatel* (?), Child's portrait. — This room affords a fine view of the hall of sculptures.

Room VI (Flemish School of the 17th cent.). To the right: *388. *Rubens*, Theophrastus Paracelsus; 100. *Phil. de Champaigne*, Portrait of himself (1668); *D. Teniers the Younger*, *462. Portrait of a young man, 456. Village-doctor; 77. *Adr. Brouwer*, Boors carousing; *457. *Teniers the Younger*, Flemish village-feast (1652); *Rubens*, 396. Fall of the Titans, 395. Rape of Hippodameia, 394. Mercury and Argus (sketches for the pictures in the Prado Gallery); 509. *D. van Alsloot* (not *Seb. Vrancx*), Carnival on the ice at Antwerp; 162. *Van Dyck*, Portrait of Dellafaille, a Magistrate of Antwerp (c. 1630); 83. *D. Teniers the Younger* and *J. Brueghel*, Temptation of St. Anthony, in a wreath of flowers; 113. *Gonzales Coques*, Portrait of the sculptor Faid'herbe; *Teniers the Younger*, 455. The five senses, 461. Landscape; 78. *Adr. Brouwer*, Flute-player; *459. *Teniers the Younger*, Temptation of St. Anthony; no number, *Corn. de Vos*, Jan Roose, Burgomaster of Antwerp; 471. *G. van Tilburg*, The five senses.

Room VII (Flemish School of the 17th cent.). On the entrance-wall: 434. *Snyders*, Still-life; no number, *Jordaens*, Twelfth Night ('le roi boit'); 476. *A. van Utrecht* and *J. Jordaens*, Fishmonger's and poulterer's shop; 234. *Jordaens*, St. Martin casting out a devil (1630); 302. *Ad. Fr. van der Meulen*, Camp of Louis XIV. at Tournai. *Jordaens*, 237. Allegory of the vanity of earthly things; 236. Triumph of Prince Frederick Henry of Nassau (comp. p. 329; sketch); *238. Pan and the peasant who blew hot and cold (from Æsop's Fables). 518. *J. Wildens*, Festival on the Scheldt at Antwerp (1636); 433. *Snyders*, Still-life; 240. *Jordaens*, Pan and Syrinx; *436. *Snyders*, Garland of fruit (vase in the centre by *Vollon*); 235. *Jordaens*, Abundance; 389. *Van Dyck* (not *Rubens*), Four heads of negroes (study); *Rubens*, *386, *387. Portraits of Charles de Cordes and his wife (1618), 390. Madonna with the forget-me-not, 392. Wisdom conquering War and Discord, sketch for a ceiling-painting at Whitehall Palace; 478. *A. van Utrecht*, Still-life (1648); *242. *Jordaens*, Twelfth Night; 379. *Rubens*, Coronation of the Virgin (studio-piece); 138. *De Crayer*, Dignitaries of the archers of the Grand Serment at Brussels; 179a. *Jan Fyt*, Still-life; 239. *Jordaens*, Rebecca and Eleazar (landscape by *J. Wildens*). — Exit-wall: 430. *P. Snayers*, Siege of Courtrai by the Spaniards in 1648 (painted in 1650). — From the centre of this gallery, where we enjoy a splendid retrospect of the five large pictures of Rubens in R. III, we enter —

Room VIII (Dutch School of the 17th cent.). — To the right: 403. *Salomon van Ruysdael*, River-scene (1634); 281. and (opposite) 282. *Nic. Maes*, De Rasières and his wife; right, 256. *J. van der Meer of Haarlem* (not *Ph. Koninck*), Dunes; 447. *Jan Steen*, Operation; 153. *Gerard Dou*, Portrait of himself by candle-light; 340. *A. van Ostade*, The Flemish trio; 446. *Jan Steen*, Twelfth Night;

514. *Jan Weenix*, Trophies of the chase; 70. *Q. van Brekelenkam*, Seamstresses; 141. *A. Cuyp*, Interior of a stable; *Adr. van Ostade*, 145. Weaver resting, 339. Peasant with dog, 341. Tavern (1663); above, 172. *Gov. Flinck* (?), The goldsmith's family; 207. *J. D. de Heem*, Flowers; above, 26. *Abr. Begeyn*, On the Mediterranean; 513. *Jan Weenix*, Trophies of the chase (1703); 399. *Jac. van Ruysdael*, Stormy sea; no number, *Jan Both*, Southern landscape; 398. *J. van Ruysdael* (?), Wooded landscape. — 44, 45. *F. Bol*, Man and wife; 407. *Saftleven*, Barn (1654); 617. *Unknown Master*, Old woman on her deathbed. — 530. *Wynants*, River-landscape; 225. *Houckgeest*, Interior of the Nieuwe Kerk of Delft (1653); above, 147. *Dirck van Delen*, Court of a palace (1642); 343. *Isaac van Ostade*, Winding yarn; *196. *Van Goyen*, View of Dordrecht (1644); no number, *P. Moreelse*, Portrait; *279. *Nic. Maes*, Old woman sleeping; 448. *H. van Steenwyck the Elder*, Interior of a church; 142. *A. Cuyp*, Selling fish. — On stands: *J. Victors*, Animal studies; *S. Koninck* (not *G. Dou*), The old philosopher; *Abr. Bloemaert*, Christ at Emmaus. — Proceeding straight on, we reach —

Room IX (Masterpieces of the Dutch School of the 17th cent.). — To the left: 280. *Nic. Maes*, Old woman reading; 511. *Corn. Janson van Ceulen* (not *Abr. de Vries*), Portrait; 490. *Willem van de Velde the Younger*, View of the Zuyderzee; 345. *A. Palamedesz*, Musical party; 188. *Aert de Gelder*, Lot and his daughters; 251, 250. *Thom. de Keyser*, Portraits; 46. *F. Bol*, Portrait; 463. *G. Terburg* (?), Portrait; 328. *Aert van der Neer*, Burning of Dordrecht; 362. *Ad. Pynacker*, Italian landscape; 205. *D. de Heem*, Fruit.—37. *A. van Beyeren*, Fish; *203. *Frans Hals*, Portrait of Willem van Heythuysen; *296. *G. Metsu*, The breakfast; 522. *Em. de Witte*, Interior of the Oude Kerk at Amsterdam; *36. *A. van Beyeren*, Still-life; above, 222. *M. d'Hondecoeter*, Park-entrance (1672); 214, 215. *B. van der Helst*, Man and wife (1664); *444. *Jan Steen*, The gallant offer. — 1. *W. van Aelst*, Trophies of the chase (1667); no number, *P. Claesz*, Breakfast-table (1643); 221. *Hobbema*, Landscape; 249. *Thom. de Keyser*, Portrait (1636); *52. *J. Both*, Italian landscape; no number, *De Heem*, Still-life; 202. *F. Hals*, Professor J. Hoornebeek of Leyden (1645); *220. *Hobbema*, The water-mill; 368. *Rembrandt* (?), Portrait of an old woman; 404. *Rachel Ruysch*, Flowers and fruit (1704); 397. *J. van Ruysdael*, Landscape, with figures by *A. van de Velde*; 216. *B. van der Helst*, Portrait (1658); *445. *Jan Steen*, The 'Rederyker' (*i.e.* rhetoricians or members of 'Rederykamern'; these were literary clubs well known in the 16th and 17th cent., which celebrated public festivals by holding recitations and debates); 357. *Paul Potter*, Swine (1647); 344. *Palamedesz*, Portrait (1650); 500. *H. C. van Vliet*, Interior of the Oude Kerk of Delft; *223. *Hondecoeter*, Cock crowing. — 257. *Phil.* (not *Jacob*) *Koninck*, Landscape; *367. *Rembrandt*, Portrait (1641); 402. *Sal. van Ruysdael*, Ferry; 208. *J. D. de Heem*, Vanity. — 160. *C. Dusart*, Village-fair (1695); 252. *Is. Koedyck* (a rare master), Interior; *88. *J. van de Cappelle*, Calm sea; 87. *G. Camphuysen*, Peasant interior. — Returning to R. VIII. and turning to the right, we reach —

Room X (Netherlandish and German Schools of the 15th and 16th cent.) —To the right: 159. *Cologne Master of the Sacred Kinship* (not *H.* and *V. Dünwegge*), Crucifixion; 105a. *Master of the Death of the Virgin*, Madonna and Child; 552, 554. *Roger van der Weyden* (?), Scenes from the life of the Virgin and the Passion; 560. *Master of the Magdalena Legend*, Altar-piece with scenes from the life of Mary Magdalen.

*170. *Jan van Eyck*, Adam and Eve, two of the wings of the celebrated Adoration of the Lamb in the church of St. Bavon at Ghent (see p. 55), ceded by the authorities to government in 1860, as being unsuitable for a church, in return for copies of the six wings at Berlin.

'It would be too much to say that Hubert rises to the conception of an ideal of beauty. The head (of Eve) is over large, the body protrudes, and the legs are spare, but the mechanism of the limbs and the shape of the extremities are rendered with truth and delicacy, and there is much power in the colouring of the flesh. Counterpart to Eve, and once on the left side of the picture, Adam is equally remarkable for correctness of proportion and natural realism. Here again the master's science in optical perspective is conspicuous, and the height of the picture above the eye is fitly considered'. — *Crowe and Cavalcaselle, Early Flemish Painters*, 1872. — (Comp. pp. 55-58.)

The backs, shown on request, represent the Erythræan Sibyl, with a street-view in Ghent, and the Cumæan Sybil, with an interior.

335. *B. van Orley*, Trials of Job; 553. *Roger van der Weyden* (?), Scenes from the life of the Virgin; 122. *L. Cranach the Elder*, Dr. John Scheuring (1529); 10. *Chr. Amberger* (?), Portrait. — 531, 532. *Master of Flémalle*, Portraits (1425); 600. *Lucas van Leyden*, Dance of Mary Magdalen (after an etching of the master); 544. *Hugo van der Goes*, Madonna and Child with St. Anne (studio or school piece); 334. *B. van Orley*, Portrait of Dr. Zelle (1519); no number, *Gerard David*, Madonna and Child (replica of the picture in the Palazzo Bianco at Genoa); 349. *J. de Patenier* (?), Madonna and Child; 619. *Cologne Master of the Altar of St. Bartholomew* (c.1500), Wedding at Cana of Galilee (an early work); 545. *School of Bruges* (15th cent.), Madonna enthroned, surrounded by eleven female saints.

*65, *66. *Dierick Bouts*, Justice of Otho III.

The subject is the mediæval tradition that the Emp. Otho beheaded a nobleman who had been unjustly accused by the empress, but his innocence having been proved by his widow submitting to the ordeal of fire, Otho punished the empress with death. This picture was originally hung up in the judgment-hall of the Hôtel de Ville at Louvain, according to an ancient custom of exhibiting such scenes as a warning to evil-doers. Pictures of similar subjects formerly hung in the courts of justice at Siena, Brussels, Cologne, Bâle, and Nuremberg.

Between these last two pictures: *292, *293. *Hans Memling*, Portraits of the Burgomaster W. Moreel and his wife, models of plain burgess simplicity (ca. 1480). *515. *Roger van der Weyden*, Christ on the cross, with Mary and St. John; Duke Francis Sforza of Milan, his wife, and son are kneeling in the foreground; on the left wing is an Adoration of the Child, and on the right, John the Baptist and female saints. 190. *Hugo van der Goes*(?), Portrait of a nobleman with an arrow; *294. *Memling*, Portrait; 542. *Master of the Assumption (Albert Bouts?)*, Last Supper; 139. *Petrus Cristus*, Descent from the Cross; 27, 28. *Jac. Seisenegger* (not *B. Beham*), Portraits of Maximilian II. and Anne of Austria in their youth (replicas of the pictures in the Hague Gallery). — 540. *School of Bruges* (15th cent.), Madonna and Child enthroned; 66a and b, *D. Bouts*(?), Madonna and Child; 567. *Unknown Master*, Portrait of W. Norman (1519); 559. *B. van Orley* (here called *Master of St. Gudule*), Pietà, with portraits of the donors on the wings (the 'Haneton Triptych'; ca. 1510); 549. *Quinten Matsys*, Madonna enthroned (ca. 1500); 107. *P. Coecke*, Last Supper (1531); no number, *Master of Moulins (Jean Perréal?)*, *Madonna and Child with adoring angels.

In the middle of the room: 537. *Master of Oultremont (Jan Mostaert?)*, Passion, a triptych.

*299. *Quinten Matsys* or *Metsys*, History of St. Anne, a large and freely restored winged picture, purchased in 1879 for 270,000 fr. from the church of St. Peter at Louvain, for which it was painted in 1509.

The principal picture represents the family of St. Anne, including the Virgin and Child, to the latter of whom St. Anne holds out a grape; in front, to the right, is Salome with her two sons, James the Elder and John; to the left, Mary Cleophas, with her sons, James the Younger, Simon Thaddæus, and Joseph the Just; behind the balustrade, in the archway, through which a rich landscape is visible, are Joachim, Joseph, Zebedee, and Alphæus, the husbands of the four women. — On the inside of the left wing is an Angel announcing to Joachim the birth of the Virgin, on the outside, Offerings of Joachim and Anne on their marriage (with the signature 'Quinte Metsys 1509'); on the right wing are the Death of St. Anne, and the Expulsion of Joachim from the Temple on account of his lack of children.

*291. *Memling*, Martyrdom of St. Sebastian (after 1470); 191. *Gerard David*(?), Adoration of the Magi; *516. *Roger van der Weyden*, Pietà.

Room XI (Netherlandish and German Schools of the 16th cent.). — To the right: no number, *J. van Hemessen*, Bagpipe-player; 193. *Jan Gossaert*, surnamed *Mabuse*, Adam and Eve (copy); 504, 505. *M. de Vos*, Man and wife; 6. *D. van Alsloot*, Popular festival in the park at Tervueren; 2. *Peter Aertsz*, Cook. — 217. *J. van Hemessen*, Prodigal Son (1536?); 105. *Master of the Death of the Virgin*, Holy Family; 361. *P. Pourbus the Younger*, J. van der Gheenste, Sheriff of Bruges (1583); 359. *Fr. Pourbus the Elder*, Portrait (1573); no number, *P. Brueghel the Elder*, Massacre of the Innocents, naïvely represented as occurring in the midst of a snow-clad landscape (1566); 318. *A. Moro (Sir Anthony More)*, Duke of Alva; 79. *P. Brueghel the Elder*, Fall of the wicked angels; 80. *P. Brueghel the Younger*, Massacre of the Innocents, a copy of the above-mentioned picture by his father (1610); 565. *Unknown Master*, Edward VI.

of England (?); 566. *Flemish School*, Willem de Croy, Lord of Chièvres (d. 1521); 316. *A. Moro (Sir Anthony More)*, Portrait of H. Goltzius (1576; p. 441). — 123, 124. (in the corner) *L. Cranach the Elder*, Adam and Eve; between these, 247, 248. *A. Key*, Man and wife. — 50. *H. Bosch*, Temptation of St. Anthony, a mad freak of bold fancy (the original is in the Prado at Madrid); 561. *B. van Orley* (not the *Master of Güstrow*), Wings of an altar-piece (1528), with scene from the life of St. Anne; 584. *Jan van Coninxloo* (?), Two wings of an altar-piece with scenes from the life of St. Benedict (the attractive kitchen-interior is noteworthy).

Room XII (Various Schools, chiefly of the 17-18th cent.). — To the right: 30. *Bernardo Belotto*, Landscape on the Brenta (architectural picture); 644. *French School* (17th cent.), Young nobleman; 346. *Giov. Paolo Pannini*, Ruins in Rome; 372. *Ribera (Spagnoletto)*, Apollo and Marsyas (damaged); 295. *Raphael Mengs*, Portrait of Michelangelo Cambiaso. — *276. *Claude Lorrain*, Landscape, with Æneas and Dido hunting; no number, *Carreño de Miranda*, Equestrian portrait of Charles II. of Spain. — 497. *Paolo Veronese*, Holy Family with SS. Theresa and Catharine (damaged); 508. *Sim. Vouet*, St. Carlo Borromeo at prayer. — 305. *P. Mignard*, Ninon de Lenclos.

The *S.E. Staircase*, near the entrance to the Museum, is decorated with marble figures of Diana and Narcissus, by *Grupello*, from a fountain in the Park (p. 95).

The archway in the W. angle of the Place Royale (p. 94) leads to the Rue du Musée (Pl. D, 4), the right side of which is flanked by the hotels and restaurants mentioned at pp. 83, 84, while to the left rises the former *Palais de l'Industrie* (Pl. D, 4), which has been occupied since 1838 by the **Royal Library**. In the court, which is separated from the street by a stone balustrade, is a statue in bronze (by Jehotte, 1846) of *Duke Charles of Lorraine* (p. 92). Behind the statue is the entrance to the Library, which consists of five departments: (1) Printed Books; (2) MSS.; (3) Engravings and Maps; (4) Coins and Medals; (5) Periodicals. Adm., see p. 90.

The Department of the Printed Books (600,000 vols.) is in the left wing of the building. The nucleus of the collection was the library of a M. van Hulthem, purchased in 1837 for 315,000 fr., and incorporated with the old municipal library. In 1860 the library of Johannes Müller, the physiologist, and in 1872 the musical library of M. F. Fétis were added, while the heraldic and genealogical library of M. F. V. Goethals was presented in the latter year. The *Reading Room* is hung with portraits of the rulers of the country, down to Joseph II.

The Department of the MSS. consists chiefly of the celebrated *Bibliothèque de Bourgogne*, founded by Philippe le Bon, Duke of Burgundy (1419-67), and contains about 30,000 MSS. The most valuable MSS., some of which are beautifully illuminated with miniatures of the old Flemish school, and the most interesting early printed works, are exhibited in the *Salle d'Exhibition* (adm., see p. 90; tickets in the reading-room). Cabinets 1-10: MSS. of the 9-14th cent. (in Cab. 7 is a 13th cent. account-book from Oudenaarde, with interesting representations of contemporary manners, of considerable historical value). — Cab. 11. Illustrated

Bible ('bible historiée') of Guyart Desmoulins (14th cent.); Latin Horarium ('livre d'heures') of John, Duc de Berri (d. 1416), with miniatures by *Jacquemart de Hesdin*, a Dutch artist. — 12. Composition de la Sainte Ecriture, written in 1462 by David Aubert. — 13. La Forteresse de la Foi, by Alph. de Spina (15th cent.); Histoire de Cyrus, by Vasque de Lucena (15th cent.). — 16. L'Estrif de Fortune et de Vertu, by Martin le Franc (15th cent.); La Fleur des Histoires, by Jean Mansel (15th cent.). — 17. Chronicles of Hainault, by Jacques de Guise (1446), with an illustrated title-page (the author presenting his work to Philip the Good) ascribed on insufficient grounds to *Roger van der Weyden;* Le Gouvernement des Princes, by Gilles de Rome (1450). — 19. Chronique et Conquestes de Charlemaigne (1458). — 20. *Missal of Matthew Corvinus, King of Hungary, by *Attavante* of Florence (1485-87). — 22. Pontifical from the church at Sens (15th cent.). — 24. St. Augustine's De Civitate Dei (MS. of 1445). — 25. La Légende Dorée (MS. of the 15th cent.). — 26. Récits Anecdotiques, by Antoine de la Salle (1461). — 28. L'Arbre des Batailles, by Honoré Bonet (1456). — 30. Book of the Golden Fleece, by Guill. Filastre. — 31. Breviary of Philip the Good. — 32. Mass-book from the church of St. Servatius at Maastricht (1539). — 33-38. Bindings. — 39-42. Chinese Drawings; Indian and Arabic MSS. — 44. Antiphonary from Gembloux (ca. 1530). — 47. View of Seville, by G. Hoefnagel (1573). — 48. Gesta Abbatum Gemblacensium, with pen-and-ink drawings of the first half of the 16th century. — 49. Tables of slate from the Abbey of Villers (13th cent.). — 50, 53. Early playing-cards. — 58. Mass-book of John III., King of Portugal (1521-57), by *Pierre de la Rue.* — 61-66. MSS. of the 8-14th centuries (in 66, Documents of Emperor Arnulf, 893, and Emperor Otho I., 949). — 68-73. Early printed works, including a list of the members of the 'Rederykamer' of Brussels in 1512 (comp. p. 108). Also, autographs of Francis I., Henri IV., Philip II., Alva, Voltaire, Rubens, etc.

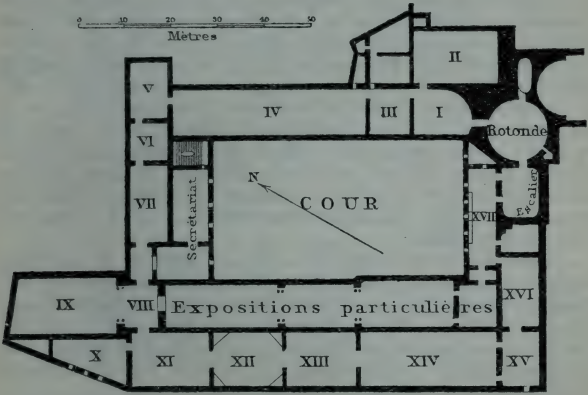
The admirably-arranged *Collection of Engravings* (upwards of 100,000 in number) is worthy of notice; it is entered from the Musée de Peinture Moderne. The Flemish masters are admirably represented. One of the most interesting plates is an engraving of 1418, the Virgin with saints and angels, from Malines. — The *Collection of Coins* is open 12-3; entrance, Rue du Musée 5.

L'Ancienne Cour, a building adjoining the Library on the E., was the residence of the Austrian stadtholders of the Netherlands after 1731 (comp. p. 95). It now contains the Royal Archives, the so-called *Eglise du Musée* (a chapel erected in 1760 and devoted to Protestant worship since 1803), and the ***Musée Moderne de Peinture,** or *Collection of Modern Paintings*, founded as a municipal museum in 1835, and transferred to the State in 1845.

The Entrance is in the crescent at the N.W. end of the Rue du Musée. To the right in the circular entrance-hall is the door leading to the *Archives Générales du Royaume* (Royal Archives; adm., see p. 91), on the groundfloor. To the left we proceed through the glass-door to the staircase, at the foot of which is a statue of Hercules by *Delvaux.* Sticks and umbrellas are left here with the custodian, to the left (no charge). The staircase is of marble, and the lower part of the walls is covered with the same material. The upper part is occupied by plastic decorations in the style of Louis XVI.; the ceiling-frescoes, representing the seasons, are by *J. Stallaert.* The bronze panels of the railing, representing the Labours of Hercules, are by the sculptor *L. Mignon.* — At the top of the staircase we reach another rotunda, where a door to the left leads to the picture-gallery.

The *Collection of Modern Pictures* (*Tableaux Modernes*; adm., see p. 90), which consists of about 400 paintings and 50 water-colour and other drawings, displayed in 17 rooms, illustrates the development of Belgian art since 1830. — Catalogue (1903), 50 c. (comp. also pp. 93, 165).

Room I. 128. *L. de Winne*, Leopold I.; 152, 153. *L. Gallait*, Full-length portraits of King Leopold II. and his queen Maria Henrietta (1875); 223, 224. *H. Leys*, Joyful entry of Charles V. into Antwerp in 1514, Margaret of Parma giving the keys of the city to the Burgomaster of Antwerp (designs for the frescoes in the Hôtel de Ville at Antwerp, see p. 173). — To the right is —



Room II. On the entrance-wall are works by the classicists: 246. *L. Mathieu*, Deposition in the Tomb (1848); 68. *J. L. David*, Mars disarmed by Venus (1824; late work); 264. *Fr. J. Navez*, Dream of Athaliah. — The other walls are devoted to the historical painters: 89. *H. de Caisne*, Belgium crowning her famous sons (1839); *N. de Keyser*, 108. Justus Lipsius, 107. Battle of Worringen in 1288 (Siegfried of Westerburg, Archbishop of Cologne, standing before his captors, Duke John I. of Brabant and Count Adolf of Berg; painted in 1839); 321. *E. Slingeneyer*, Battle of Lepănto in 1571 (1848).

Room III. To the left: *F. de Braekeleer*, 77. Distribution of fruit at a school ('le comte de mi-carême'), 76. The Golden Wedding (1839). — 389. *E. Verboeckhoven*, Flock of sheep in a thunderstorm (1839); 266. *Navez*, Portrait of David; 320. *Fr. Simonau*, Organ-player (1828). — *268. *Navez*, Portraits of the Hemptinne family (1816); 200. *J. B. Kindermans*, Scene in the Amblève valley (1848).

Room IV. To the left: 202. *A. de Knyff*, Deserted gravel-pit. —

280. *F. Pauwels*, The widow of Jacques van Artevelde giving up her jewels for the state (1860); *416. *G. Wappers*, Beginning of the Revolution of 1830 at the Hôtel de Ville in Brussels (the people tearing up the proclamation of Prince Frederick of the Netherlands); 140. *Th. Fourmois*, Scene in the Campine near Antwerp (1860); 231. *H. Leys*, Restoration of the Roman Catholic service in Antwerp Cathedral in 1566 (1845); 72. *E. de Biefve*, The Compromise, or Petition of the Netherlandish nobles in 1566 (1841; comp. p. 93). — 207. *Vict. Lagye*, The sorceress (1872); 284. *J. F. Portaels*, Box in the theatre at Pesth (1869). — *96. *Ch. de Groux*, Pilgrimage of St. Guidon at Anderlecht; 154. *L. Gallait*, Portrait of Count Dumortier; 404. *Ch. Verlat*, Shepherd's dog struggling with an eagle; 148. *L. Gallait*, Abdication of Emperor Charles V. in 1555 (1841); *338. *Jos. Stevens*, Morning in the streets of Brussels (1848); above, 95. *Ch. de Groux*, Junius preaching the Reformation in a house at Antwerp, with the light from the stake shining through the window (1860); 390. *E. J. Verboeckhoven*, Cattle in the Roman Campagna (1843). — In the centre: 230. *H. Leys*, Plundering of Antwerp by the Spaniards in 1576 ('la furie espagnole'); 161. *L. Gallait*, Samson and Delilah (sketch; 1876); *97. *Ch. de Groux*, Funeral; *H. Leys*, 222. Funeral-mass for Berthal de Haze, armourer of Antwerp (1845), 227. Portrait of himself; 341. *Jos. Stevens*, Smithy; 46. *P. J. Clays*, Coast near Ostend (1863).

Room V. To the right: 226. *H. Leys*, Sermon in the Reformation period (sketch; 1841); 210. *F. Lamorinière*, Landscape near Edeghem (1863); *163. *L. Gallait*, Reminiscence of Blankenberghe (sketch); *339. *Jos. Stevens*, Dog-market in Paris; 236. *J. B. Madou*, The mischief-maker (Flemish scene, late 18th cent.); 382. *J. B. van Moer*, View of Brussels (1868); 228. *H. Leys*, Proclamation of the Decrees of Charles V. (study).

Room VI. 150. *L. Gallait*, Conquest of Antioch in 1098 (1843); 239. *J. B. Madou*, The village-politicians (1874); 347. *F. Stroobant*, The old guild-houses in the market-place at Brussels (1863). — The windows of this room command a view of the lower town.

Room VII. 397. *Isaac Verheyden*, Trees (1878); no number, *Em. Wauters*, Baron Lambermont; *412. *Alfred Verwée*, Cattle by a river. — 333. *Alf. Stevens*, Studio of A. de Knyff, the painter; *6. *L. Artan*, North Sea; *98. *Ch. de Groux*, Saying grace; *131. *L. Dubois*, Storks (1858). — *26. *H. Boulenger*, Avenue des Charmes at Tervueren (1871); *H. de Braekeleer*, 80. Huckster's stall, 85. Bible lesson (1872); between these, 132. *L. Dubois*, Fish (1874); above, 209. *Ed. Lambrichs*, Members of the Société Libre des Beaux-Arts (p. 93); *311. *F. Rops*, Shore; 29. *H. Boulenger*, Forest-scene. — 4. *Ed. Agneessens*, Mother and child (1875); 345. *J. Stobbaerts*, Stable; above, *134. *L. Dubois*, Dead roe (1863); *Alf. Stevens*, 336. Nosegay, 337. 'Tous les Bonheurs', 335. Autumn flowers; *27. *H. Boulenger*, Autumn morning (1873); 133. *L. Dubois*, The artist's father (1853);

above, 5. *L. Artan*, Breakers. — We now traverse an antechamber and enter —

Room VIII. 49. *P. J. Clays*, Sea-piece; 201. *J. B. Kindermans*, Landscape; 213. *E. Larock*, Cinder-picker ('l'escarbilleur'); *101. *Ch. de Groux*, Departure of the recruit. — Farther on, beyond the coupled columns, is the large —

Room IX. To the left: 257. *C. Meunier*, Peasants of Brabant defending themselves in 1797; 419. *E. Wauters*, Arrival of the Polish king, John Sobieski, for the relief of Vienna besieged by the Turks (1883); 281. *L. Philippet*, Stabbed (Italian street-scene). — 149. *L. Gallait*, The Plague in Tournai (1092), one of the celebrated artist's last pictures (finished in 1882). Bishop Radbold II. walks in front of the intercessory procession in penitential robes, followed by the chief citizens bearing a figure of the Virgin Mary. — 51. *A. Cluysenaar*, Emp. Henry IV. at Canossa in 1077; 211. *F. Lamorinière*, Landscape (1879). — Passing through R. XI, we turn to the right into —

Room X. Water-colours by *J. B. Madou*, **Ch. de Groux* (11. The toper), *Charlet*, *Cassiers*, and others. The fine panelling and chimney-piece should be noticed. — The windows command a good view of the S. part of the lower town.

Room XI. To the left: 181. *A. Hennebicq*, Labourers in the Roman Campagna (1870); 7. *A. Asselbergs*, Landscape ('la mare aux fées'; 1876). — Opposite: *A. de Vriendt*, 126. Excommunication of Bouchard d'Avesnes on account of his interdicted marriage with Margaret of Flanders in 1215 (1877), 125. The citizens of Ghent doing homage at the cradle of Charles V. (1886); 56. *J. Th. Coosemans*, The 'Chemin des Artistes' at Barbison; *258. *C. Meunier*, Tobacco-factory at Seville (1883). — 187. *A. J. Heymans*, Heath; 79. *H. de Braekeleer*, Spinner; 48. *P. J. Clays*, Calm on the Scheldt (1866); above, 411. *A. Verwée*, Cattle at pasture (1888).

Room XII. To the left: 141. *Th. Fourmois*, Mill (1851); *H. de Braekeleer*, 78. The geographer, 81. The Waterhuis at Antwerp (p. 198); 413. *A. Verwée*, Mouth of the Scheldt; 340. *J. Stevens*, Dog before a mirror; 30. *H. Boulenger*, Silvan landscape (1865); *47. *P. J. Clays*, Roads of Antwerp (1869); *Alf. Stevens*, 329. Portrait of a lady ('the lady-bird'; 1880), 334. In the studio; *28. *H. Boulenger*, View of Dinant (1870); 328. *Alf. Stevens*, Lady in a light-pink dress.

Room XIII. To the left: 103. *J. H. L. de Haas*, Cattle at pasture in Picardy. — 261. *J. L. Montigny*, Horses in winter (1890); 418. *E. Wauters*, The Prior of the Augustine monastery to which Hugo van der Goes (p. xlviii) had retired in 1482 tries to cure the painter's madness by means of music (1872); 410. *A. Verwée*, Zeeland team (1873); 41. *E. Carpentier*, Strangers. — 34. *A. Bouvier*, Sea-piece; 312. *J. Rosseels*, Heath; 331. *A. Stevens*, Salome. — 13. *Th. Baron*, Dunes; *409. *A. Verwée*, Pasture in Flanders (1884); 186. *Ch. Her-*

mans, Daybreak in the capital (1875); 55. *J. Th. Coosemans*, Pinewoods in the Campine of Antwerp (1880); 11. *Th. Baron*, Scene in the Scheldt (1873). — 102. *J. H. L. de Haas*, Cattle.

Room XIV. To the left: 406. *Th. Verstraete*, Return from the funeral. — *E. Claus*, 44. Avenue with cows, *45. Cattle crossing the Lys (1899); *348. *A. Struys*, Visiting the sick (1893); 32. *H. Bource*, Bad news (1869); *Vict. Gilsoul*, 171. Calm, 170. November evening; 399. *Isaac Verheyden*, Portrait (1900). — 208. *J. de Lalaing*, Primæval hunters (1885); *206. *E. Laermans*, Going home ('le chemin du repos'; 1898); *Fr. Courtens*, 62. Returning from church, *63. Milkmaid (1896), *64. Avenue in sunlight (1898); *398. *Is. Verheyden*, Woman gathering wood; 188. *A. Heymans*. Spring landscape; 378. *F. van Leemputten*, Palm Sunday in the Campine (1889).

Room XV. To the right: 395. *J. Verhas*, Review of the Schools, on the occasion of the silver wedding of the King and Queen of the Belgians in 1878. The procession, headed by girls in white dresses led by their teachers, is passing the Palace, in front of which are the King and Queen, the Archduke Albert of Austria, and the Count of Flanders, with their suites. The burgomaster and sheriffs of Brussels are also in the procession. All the heads are portraits. — *144. *L. Frédéric*, 'Les marchands de craie' (starting for work, midday meal, return in the evening), painted in 1883. — 332. *Alf. Stevens*, Mentone (road to Cap Martin; 1894); 260. *Ch. Meunier*, St. Peter's Hospital at Louvain. — 396. *Is. Verheyden*, Woman gathering wood.

Room XVI (Foreign Schools). To the right: 57. *Corot*, Sea-piece; 69. *J. L. David*, Portrait of a boy; 167. *Th. Géricault*, Wreckage; 427. *Ign. Zuloaga*, Bulls at pasture before the bull-fight; 54. *Constable*, Sea-piece (study). — 172. *Goya*, Portrait of a girl; 165. *Gérard*, Redouté, the flower-painter; 174. *A. J. Gros*, Study; 59. *G. Courbet*, Alf. Stevens, the painter; 111. *E. Delacroix*, Apollo and the Python (sketch for the ceiling-painting in the Louvre); 195. *Ingres*, Augustus listening to the Æneid (1812). *J. L. David*, *70. Portrait of De Vienne, the composer, *71. 'L'An Deux' (Marat's death; 1793). 219. *Lenbach*, Bishop Strossmayer of Diakovar; *317. *Giovanni Segantini*, Flock of sheep (1887). — 61. *G. Courbet*, Portrait; *147. *E. Fromentin*, 'The Thirsty Land' (caravan in the Sahara; 1869); 220. *Lenbach*, Dr. Döllinger; above, 60. *G. Courbet*, Señora Guerrero, a Spanish dancer (1851). — 139. *Fantin-Latour*, Drawing-lesson (1879); 191. *Paul Huet*, Cliffs at Houlgate (Brittany); *289. *Sir Henry Raeburn*, Portrait; 291. *Sir Joshua Reynolds*, W. Chambers, the architect; 173. *F. Goya*, Scene from the Inquisition (sketch); 351. *Thaulow*, Old bridge; above, 256. *H. W. Mesdag*, Sea-piece (1895). — On an easel: 90. *A. Decamps*, Butcher's shop in Turkey; no number, *Th. Rousseau*, Edge of a wood.

Room XVII. Studies and sketches by *Em. Wauters* and others. Also, *Fél. Rops*, 44. Parisina (water-colour; 1867), *43. Caught in the trap!; *22. *Khnopff*, Returning from tennis (pastel); 290. *J. Fr.*

Raffaelli, Notre Dame at Paris (water-colour); 27. *L. Lhermitte*, Country-girls bathing (pastel; 1894); 10. *A. Decamps*, Scene from the war with the Cimbri (drawing); 42. *J. Fr. Raffaelli*, Birdseed-seller (pastel); no number, *Millet*, *Water-mill (pastel).

To the left are three rooms for temporary exhibitions.

c. The Upper Boulevards.

The **Boulevards** of the upper town form the E. half of the great thoroughfare encircling the city, which is planted with elms and more than 250 ft. wide throughout most of its length. Like the Avenue Louise, to the S.E., connecting them with the Bois de la Cambre (p. 136), they are thronged with carriages, riders, and walkers on fine afternoons, except during the heat of summer. The portion between the Place Quetelet (Pl. F, 2) and the Place du Trône (Pl. E, 5), adjoining the palace-garden, is the most fashionable resort from 2.30 to 4.30 p.m. (chairs 10 c.). The 'corso' is then continued viâ the Rue de Namur (Pl. E, 5, 4), the Place Royale (p. 94), and the Montagne de la Cour (Pl. D, 4; p. 119). — A walk round the Upper Boulevards occupies 3/4 hr., which, however, may be shortened by means of the electric tramway (No. 1; p. 88).

To the right of the Boulevard du Jardin Botanique (Pl. D, E, 1, 2), which ascends towards the S.E. from the *Gare du Nord* to the upper town, is the Rue des Cendres, where (at No. 7, now a convent) the Duchess of Richmond gave her well-known ball on the eve of the Battle of Waterloo. The actual dancing took place in the adjoining building, Rue de la Blanchisserie 42 (comp. *Sir Wm. Fraser's* 'Words on Wellington'). Farther on, to the right, rises the Hospital of St. John (*Hôpital St. Jean;* Pl. E, 2), an imposing structure erected by *Partoes* in 1838-43 and admirably fitted up.

On the opposite slopes are the grounds of the ***Botanic Garden** (Pl. E, 2; adm., see p. 90), with large hot-houses (built in 1826), and numerous excellent bronzes (1894-98), representative of the best work of modern Belgian sculptors (p. 94). On the lawns at the lower end of the park are seven statues of girls (among which may be mentioned the Thistle, by *Fr. Joris*, and the Rose, by *J. Dupon*), and also a Goose-girl, by *A. de Tombay.* In the middle of the grounds are Spring (shepherdess), by *Hippolyte Le Roy;* *Summer and *Autumn (reaper and sower), by *Const. Meunier;* and Winter (wood-gatherer), by *P. Braecke.* Beyond these is the *Way of life ('le temps montrant la voie à la jeunesse'), by *Ch. van der Stappen.* On the side-terraces, below the hot-houses, are figures of *Fame (laurel), by *J. Dillens*, and Martyrdom (palm), by *V. de Haen* (these two to the left) and of Strength (oak), by *G. Charlier*, and Peace (olive), by *L. Mignon* (to the right). On the lower terrace are a Panther, by *Gaspar*, and other figures of animals, and two *Candelabra with decorations, by *Victor Rousseau* (Four Ages, Four Winds).

On the upper terrace are two *Flag-staffs with decorations by (left) *J. Lagae* (Four Ages), and (right) *Paul Dubois* (Four Elements).

The entrance to the *Hot Houses* (Serres) and to the **Museum of Forestry** (*Musée Forestier* or *Woudsmuseum;* opened in 1902; adm., see p. 90) is in the *Rue Royale* (p. 96).

From the small Palm Room, at the entrance of the Forestry Museum, we turn to the right into the Main Room, the floor of which contains the Collection of Specimens of Trees and the Section of Tree-Pathology (diseases of trees), while in the galleries are the Section of Forestry and the Technological Department. Amongst the specimens in the centre are a piece of a 300-year-old lime-tree from the turf-moors of the Belgian coast, a section of a 1350-year-old Big Tree of California, and a block of mahogany weighing 6 tons. — In a side-room is a Collection of Exotic Woods used in cabinet-making.

Beyond the site of the former Porte de Schaerbeek (Pl. E, 2), to which the name still clings, the Boulevard du Jardin Botanique is continued by the Boulevard Bischoffsheim (Pl. F, 2, 3), adjoined on the left by the Place Quetelet (see p. 117). On the right, farther on, lies the circular Place des Barricades (Pl. F, 2), adorned with a bronze statue of the anatomist *Vesalius*, by Jos. Geefs (1847).

Vesalius, the court-physician of Charles V. and the founder of modern anatomy, was born at Brussels in 1514. His parents were natives of Wesel, of which the name Vesalius is a Latinized form. He was condemned to the stake as a sorcerer by the Inquisition, but this penalty was commuted into a pilgrimage to Jerusalem. On his way back he was wrecked on the coast of Zante, where he died in 1564.

In the Place de la Liberté (Pl. E, F, 3) is a bronze statue, by G. de Groot (1897), of *Charles Rogier* (1800-85), the statesman, who was a member of the Provisional Government in 1830.

Farther on, beyond the Place Madou and the former Porte de Louvain, begins the bustling Boulevard du Régent (Pl. E, F, 3-5), which is soon intersected by the Rue de la Loi (p. 96) and leads on between the fashionable quarters near the Park on the right and the Quartier Léopold (p. 128) on the left. It ends, beyond the attractive Place du Trône (246 ft.; Pl. E, 5), at the former Porte de Namur. In the Place de la Porte de Namur (Pl. E, 5), one of the chief intersecting points of the tramway system, with several large cafés, rises the monumental *Fontaine De Brouckère*, by H. Beyaert, with a bust of M. De Brouckère, an able burgomaster of Brussels (d. 1866), by Fiers, and a group of children by D'Union. — In the handsome Boulevard de Waterloo (Pl. E-C, 5, 6), to the left, rises the *Eglise des Carmes* (Pl. D, 6), beyond which the *Avenue Louise* (p. 134) diverges to the left. Then, to the right, the imposing Palais de Justice (p. 101) rises in its full grandeur.

The **Porte de Hal** (Pl. C, 6), in the middle of the boulevards at the S. extremity of the inner town, is the sole remnant of the town-wall of the 14th cent. (p. 92). It was erected in 1381, and two centuries later became the Bastille of Alva during the Belgian 'reign of terror'. It is a huge square structure with three vaulted chambers, one above the other, and a projecting tower. The interior, skilfully adapted for this purpose by *H. Beyaert* in 1869-70, contains the Musée Royal d'Armes et d'Armures. Admission, see p. 90. Illustrated catalogue (1897), 5 fr.; short catalogue (1903; for the collection of weapons on the first floor only), 1/2 fr. Director, E. de Prelle de la Nieppe.

On the Ground Floor are old cannon, from the 15th cent. onward, swords of justice, instruments of torture, etc.

On the First Floor is the principal saloon of the collection of arms, several of whose most valuable contents were brought from the royal arsenal dispersed in 1794 (founded 1406). In the left aisle, in the 2nd centre-case, are prehistoric, Greek, Etruscan, and Frankish weapons. — Amongst the numerous suits of armour (mainly of German workmanship) may be mentioned: to the left, by the 2nd pillar (Series II, No. 2), Gothic suit-of-mail of the 15th cent.; by the 1st pillar (II, 40), Heavy tilting-armour (c. 1500), weighing 100lbs.; by the last pillar (II, 3), one of the fluted suits of Milanese workmanship introduced by Emp. Maximilian; to the right, in front of the first pillar (II, 41), suit-of-mail of the end of the 16th cent., perhaps belonging to Philip II., and (II, 30), horseman's armour with large flowers on a black ground, also dating from the latter half of the 16th cent.; in an adjacent case, remains of full suit-of-mail, with accompanying horse-armour of the same date; opposite, by the wall (II, 21), Italian shirt-of-mail (c. 1600); near the last pillar on the right, cuirassier's suit from the Thirty Years' War. — At the sides of the entrance are the stuffed skins of the horses ridden by the Archduke Albert and the Infanta Isabella on their entry into Brussels in 1599; also portions of the harness. — In the left aisle, 1st centre-case (II, 49), German breast-plate from the first half of the 16th cent.; in the same case and in the 3rd centre-case, ceremonial and other swords of the 14-17th centuries. — In the wall-case by the 1st window to the left, artistic hunting-weapons of the same date. — By the 3rd window, in the case to the left, maces of the 15-16th cent.; in the case to the right, bits and spurs. — By the 4th window to the left, gauntlets, and richly-ornamented helmets and morions from the 14th cent. onwards (also by the 1st window to the right). — By the second window to the right, pistols of the 16-17th centuries. — In a glass-case at the end of the right aisle, as well as by the 3rd window to the right, hunting-horns and powder-flasks. — On the centre of the wall long-bows and cross-bows. — In the 1st centre-case to the right, arquebuses and muskets of the 16th century.

Second Floor. Modern weapons: French weapons of the First Republic and the First Empire; sabres and swords of all kinds; Belgian fire-arms (among them those of King Leopold I.). — Relics of the 'Brabant Revolution' (p. xxii) and of the Battle of Berchem (p. 98). Also Japanese, Javanese, and African weapons.

Third Floor. Ethnographical Collections from Africa, chiefly from the Congo Free State; also from Oceania, Peru, Borneo, Japan (armour), and Mexico.

At the Porte de Hal begin the 'Lower Boulevards' (Boulevard du Midi, p. 128). — The Rue Haute leads to the church of Notre Dame de la Chapelle (p. 125).

d. The Eastern Part of the Lower Town.

From the Place Royale (p. 94) the Montagne de la Cour (Pl. D, 4) and the new Rue Coudenborg descend to the lower town (omnibus-line No. 1, p. 87). The former street contains numerous handsome shops, and, in spite of its steepness, is one of the chief thoroughfares of Brussels, with a constant stream of vehicles passing through it. It is continued to the N.W. by the Rue de la Madeleine (*Magdalena-Straat;* Pl. D, 3, 4), with a few Renaissance façades of the 17th cent., and by the Rue du Marché aux Herbes (*Grasmarkt;* Pl. D, 3), which is connected with the market (on the S.W.) by the Rue de la Colline and two smaller streets, assumes the name of Rue du Marché aux Poulets beside the church of St. Nicholas, and crosses the Boulevard Anspach (p. 126) near the Exchange.

In the centre of the old town lies the quaint ****Grand' Place,** or market-place (Pl. D, 3). It is one of the finest mediæval squares in existence, presenting a marked contrast to the otherwise modern character of the city, and occupies an important place in the annals of Belgium. In the spring of 1568 twenty-five nobles were beheaded here by order of the Duke of Alva, and in the following June Lamoral, Count Egmont, and Philip de Montmorency, Count Hoorn, also perished here (comp. pp. 99 and 70).

The ***Hôtel de Ville** (*Stadhuis;* Pl. D, 3) is by far the most interesting edifice in Brussels, and one of the noblest and most beautiful buildings of the kind in the Netherlands. It is of irregular quadrangular form, 66 yds. in length and 55 yds. in depth, and encloses a court. The principal façade towards the market-place is in the Gothic style, the E. half having been begun in 1402, the W. in 1444. The graceful *Tower, 370 ft. in height, which was originally intended to form the N.W. angle of the building, was completed in 1454. The original architects were *Jacob van Thienen* (1405) and *Jan van Ruysbroeck* (1448); a statue of the latter adorns the first niche in the tower. Probably some of the niches in the façade were intended to be purely decorative; at all events, the original sculptures having been ruined by the French Sansculottes of 1793 and their Belgian allies, the façade now seems somewhat overladen by the multitude of modern statues of Dukes of Brabant and other celebrities with which it has been adorned, though smoke and the weather have contributed to soften this effect. The open spire terminates in a gilded metal figure of the Archangel Michael, 16 ft. in height, which serves as a vane. This was executed in the first instance by *Martin van Rode* in 1454, but has since been several times renewed, the last time in 1897. The back of the Hôtel de Ville and the wing on the Rue de la Tête d'Or date from the beginning of the 18th cent., the original edifices having been destroyed by the bombardment of the French in 1695. In the court are two fountains of the 18th cent., each adorned with a river-god (Scheldt and Maas), that on the left by *De Kinder*, that on the right by *P. D. Plumier*.

Tickets (p. 90) admitting visitors to view the Interior of the Hôtel de Ville are issued in the corridor of the N. wing, which may be reached by ascending the steps in the passage at the back of the court. Visitors also receive a printed description of the building. The corridor contains several large pictures (*Jos. Stallaert*, Death of Eberhard t'Serclaes, 1388, a magistrate of Brussels; p. 123).

First Floor. In the Vestibule are several full-length portraits of former sovereigns, among whom are Maria Theresa, Francis II., Joseph II., Charles VI., Charles II. of Spain, etc. (all painted in the 18th cent.).

The present decorations of the spacious Salle du Conseil Communal with its rich gilding, recalling the palace of the Doges at Venice, dates from the end of the 17th century. The ceiling-painting, representing the gods in Olympus, with effects of perspective, is by *Victor Janssens* (d. 1739). The same artist designed the tapestry on the walls, executed by *Urbain Leyniers* and *Henri Reydams*, of which the subjects are the Abdication of Charles V., the Coronation of Emp. Charles VI. at Aix-la-Chapelle, and the 'joyeuse entrée' of Philippe le Bon of Burgundy, *i.e.*, the conclusion of the contract of government between the sovereign, the clergy, the nobility, and the people.

In the adjoining Salle de Maximilien is a modern épergne by *Van der Stappen* (1891), in front of the chimney-piece, and a round picture, with portraits of Maximilian and his wife Maria of Burgundy, by *Cluysenaar* (1889), over the chimney-piece. The room also contains a winged altar-piece, recently acquired in Italy, by a Belgian artist of the 15th cent., with gilded carving and paintings from the life of the Virgin (the outer side, now separate, is to the left of the chimney-piece). This room, the adjoining Anteroom, and the Reception Room are hung with tapestry from designs by *Le Brun*, executed by *Van der Borght*, representing the history of Clovis and Clotilde. The ceiling-decoration in the last-named room is by *Victor Janssens* (1718). — In the Salle du Collège (finished in 1895) the Provisional Government of 1830 held its sittings, an event commemorated by a tablet. Two pieces of tapestry here were executed in 1680 by *Van der Borght*, after paintings by Teniers the Younger. — The following Gallery is hung with lifesize portraits by *Grangé* (c. 1718) of the Emperor Charles V., Philip III. of Spain, Philip IV., Archduke Albert and his consort Isabella, Charles II. of Spain, and Philip II. in the robe of the Golden Fleece. — The Salle d'Attente contains views of old Brussels, before the vaulting over of the Senne (see p. 126), by *J. B. van Moer*, 1875.

The large Salle Gothique, about 80 ft. long and 50 ft. wide, recently decorated with beautiful oak-carvings in a Gothic style, is reached by crossing the landing of the grand staircase (see below). The tapestry, representing the guilds in characteristic figures, was executed at Malines in 1875-81 by *Bracquenié*, from designs by *W. Geets*. On wooden pillars between the tapestries are bronze statues of prominent burgomasters and magistrates of Brussels in the 14th and 15th centuries. — The Salle des Mariages is lined with oaken panelling and adorned with allegorical frescoes by *Cardon* (1881) and eight wooden statues of famous citizens of Brussels, painted in 1877-78 by the brothers *Goyers*. — The Lion Staircase (*Escalier des Lions*), adjoining the Salle des Mariages, is adorned with six alabaster statues of celebrated citizens of Brussels in the 13th and 14th cent., by *G. de Groot* (1884), and with two pictures by *Em. Wauters:* John III., Duke of Brabant, resigning to the guilds of Brussels the right of electing the burgomaster (1421), and Mary of Burgundy swearing to respect the privileges of the city of Brussels (1477). — We return through the Gothic Hall to the landing of the Grand Staircase (*Escalier d'Honneur*), recently executed by *V. Jamaer*, on which are busts of the burgomasters since 1830. The ceiling and wall paintings by *Count J. de Lalaing* (1893) illustrate the civic community: 'Pro aris et focis' (successful opposition to the feudal barons) and 'Urbi et orbi' (proclamation of the laws). On the ceiling are an allegorical representation founded upon an inscription from the old Broodhuis: 'A peste, fame et bello libera nos Maria pacis' (from plague, famine, and war, deliver us, Mary of peace), and portraits of prominent burgomasters of the city as representatives of civic virtue. — At the foot of the staircase is a bronze figure of St. Michael, by *Van der Stappen* (1890). — Tickets are given up on leaving the building (no fee).

The Tower (50 c. each pers.) commands an admirable survey of the city and environs. To the S. the Lion Monument on the Field of Waterloo is distinctly visible in clear weather. The best hour for the ascent is about 4 p.m. (187 steps).

On the N.E. side of the market-place, on the site of an earlier building occupied in 1131 by Pope Innocent II. and St. Bernard, is the **Maison du Roi** or *Broodhuis* (*Halle au Pain;* Pl. D, 3), formerly the seat of the government authorities. The building was erected in 1514-25, in the transition style from the Gothic to the Renaissance, restored and simplified in 1763, and rebuilt by *V. Jamaer* according to the original plan and fitted up for the municipal authorities in 1873-96. Counts Egmont and Hoorn passed the night previous to their execution here, and are said to have been conveyed directly from the balcony to the fatal block by means of a scaffolding, in order to prevent the possibility of a rescue by the populace.

The **Musée Communal** *(Gemeentelyk Museum)* was established in 1887 on the second floor of the Maison du Roi (adm., see p. 90; no catalogue). The Side Room (to the left) contains architectural fragments and sculptures of ancient Brussels. — The show-cases in the Main Room contain plans and views of Brussels, memorials of the Revolution of 1830, the clothes of the Mannikin (p. 123), Brussels china and fayence, artistic objects in metal (among them an embossed silver-gilt plaque showing Adam and Eve in Paradise), rare printed works, a facsimile of the celebrated Record of Cortenberg (1372; original in the archives), coins and medals. There are also models of buildings in Brussels. On the side-wall are some paintings, mainly of the Netherlandish school. The last include portraits by *Sir A. More* (?), *H. Goltzius* (?), *Mierevelt*, and *Th. de Keyser* (not *F. Bol*); still-life pieces by *Jan Fyt*, **Fr. Snyders*, *De Heem*, and *A. van Beyeren;* and landscapes by *N. Berchem*, *J. Siberechts*, and others.

The ***Guild Houses** in the Grand' Place date mainly from the period after the bombardment by the French under Villeroi in 1695, and they were carefully restored in 1889-1902. Some of them are richly adorned with gilding. On the N.W. side, to the left at the beginning of the Rue de la Tête d'Or, is the *Hall of the Mercers* (No. 7; '*de Vos*' or '*le Renard*') dating from 1699. Farther on, to the right, is the *Hall of the Skippers* (1697), known as the '*Frégate*', or '*Cornet*', the gable of which resembles the stern of a large vessel. Next comes the *Maison de la Louve*, or *Hall of the Archers* (1691 ?), which derives its name from a group representing Romulus and Remus with the she-wolf; on the gable is a gilded phœnix. To the right of the Louve is the **Hall of the Carpenters* (1697; '*le Sac*'); farther to the right is the *Hall of the Printers ('la Brouette');* and at the corner of the Rue au Beurre is the new and stately *Hall of the Bakers*, generally known as *Le Roi d'Espagne*, reconstructed in 1902 after the original plans by Jan Cosyns.

On the N.E. side are the *Taupe*, or *Hall of the Tailors* (1697), and the *Pigeon*, or *Hall of the Painters*, erected in 1537 and left unharmed by the bombardment of 1695. — On the S.E. side adjoining the Rue de la Colline, is a *Guild House* built in 1698. The large building next to this was formerly the public *Weighing House ('La Balance').* On the S.W. side, to the left of the Hôtel de Ville, are the old hall of the *Guild of Butchers* (1720), indicated by a swan, and the **Hôtel des Brasseurs*, or *Hall of the Brewers* (1752), bearing on its gable an equestrian statue of Duke Charles of Lorraine (p. 91), executed in 1854 by *Jaquet.* — The adjacent *House of the Bailiff*, or *Maison de l'Etoile*, reconstructed in 1897, bears, on the side next the Rue Charles Buls, a tablet by V. Rousseau (1899) commemorative of the architects of the Guild Houses, and of *Burgomaster Charles Buls* (1882-99), who was the chief agent in securing their restoration. Adjacent, to the right, is the monument by Dillens (1902) to the sheriff *Eberhard t'Serclaes* (d. 1388), who defended Brussels in 1356 against the Flemish Count Louis de Male.

At the back of the Hôtel de Ville, about 200 yds. to the S.W., at the corner of the Rue du Chêne and the Rue de l'Etuve, stands a diminutive figure, one of the curiosities of Brussels, known as the **Mannikin Fountain** (Pl. M. P.; C, 4), cast in bronze after *Duquesnoy's* model in 1619. He is a great favourite with the lower classes, and is invariably attired in gala-costume on all great occasions. When Louis XV. took the city in 1747, the mannikin wore the white cockade, in 1789 he was decked in the colours of the Brabant Revolution, under the French régime he adopted the tricolour, next the Orange colours, and in 1830 the blouse of the Revolutionists. Louis XV., indeed, is said to have invested him with the cross of St. Louis. The figure is not without considerable artistic excellence.

In the Rue du Marché aux Herbes, near the N.E. corner of the Grand' Place, is the entrance to the **Passage** or **Galeries St. Hubert** (Pl. D, 3), constructed from a plan by *Cluysenaar* in 1847, a spacious and attractive arcade with tempting shops (234 yds. in length, 26 ft. in width, and 59 ft. in height). It connects the Marché aux Herbes with the Rue d'Arenberg and the Rue de l'Ecuyer. The S. half, ending at the Rue des Bouchers, is named *Galerie de la Reine;* the N. half, with the Théâtre des Galeries (p. 89), is called *Galerie du Roi*, from which the *Passage des Princes* diverges. The sculptural decorations are by *Jaquet.*

The busy Rue de l'Ecuyer descends to the left from the Passage St. Hubert to the Place de la Monnaie (Pl. D, 3) or *Muntplaats*, in which rises the royal **Théâtre de la Monnaie**, with a colonnade of eight Ionic columns, erected by the Parisian architect *Damesme* in 1817. The bas-relief in the tympanum, executed by *Simonis* in 1854, represents the Harmony of Human Passions. The interior, which was remodelled after a fire in 1855, is decorated in the Louis XIV. style and can contain 1600 spectators. The ceiling-paintings were executed from designs by the Belgian artists *Hendrickx*, *Verheyden*, *Hamman*, and *Wauters.* — Opposite the theatre is the **Post and Telegraph Office** (Pl. D, 2, 3), erected in 1885-92 from designs by *De Curte.* The various rooms for the public postal business are in the centre of the groundfloor; to the right are the telegraph and telephone offices. The central vestibule is frescoed by Em. van den Bussche (1896).

From the Place de la Monnaie the Rue des Fripiers leads to the S. to the Marché aux Poulets (p. 120) and the Exchange (p. 126), while the Rue de l'Evêque and the Rue Fossé-aux-Loups run to the W. to the Boulevard Anspach and the Place de Brouckère (p. 126). The busy Rue Neuve (Pl. D, 2), one of the chief arteries of Brussels, leads towards the N. in a straight direction to the Station du

Nord. In this street, to the right, is the quiet *Galerie du Commerce* (Pl. D, 2), a glass arcade, similar to the Galeries St. Hubert (p. 123); to the left is the *Passage du Nord*, leading to the Boul. du Nord (p. 126) and containing a hall for theatrical performances.

Turning to the left at the end of the Galerie du Commerce, or following the Rue Neuve and then the Rue St. Michel to the right, we reach the *Place des Martyrs*, laid out in 1775 by *Fisco* and formerly called Place St. Michel. In the centre of this rises the **Martyrs' Monument** (Pl. D, 2), by *W. Geefs*, erected in 1838 to the memory of the Belgians who fell in 1830, while fighting against the Dutch (see p. 95). It includes a statue of liberated Belgium, several reliefs in marble, and tablets recording the names of the 'martyrs', 445 in number. At the sides are two smaller monuments: to the N. a bust of *Jenneval*, author of the 'Brabançonne', the Belgian national anthem, by Anciaux and Crick (1897); to the S. an obelisk with a medallion of *Count Fréd. de Mérode* (p. 98), by P. Dubois and H. van de Velde (1898).

About 150 yds. above the Galeries St. Hubert (p. 123), in the triangle enclosed by the Rues de la Madeleine, Duquesnoy, and St. Jean, is the *Marché de la Madeleine* (Pl. D, 4; band, see p. 89), erected by Cluysenaar in 1848. The *Provision Exchange* meets in the central part of this structure every Wed. (entr. in the Rue Duquesnoy). — The adjacent *Galerie Bortier* contains numerous shops of dealers in second-hand books.

Between the Rue de la Madeleine and the Montagne de la Cour, the Rue de l'Empereur (p. 125) diverges to the S.W., the Rue Cantersteen to the N.E. The latter (called farther on the Rue de l'Impératrice) leads to the **University** (Pl. D, 4), established in the old palace of Cardinal Granvella (p. xxi). It was founded by the leaders of the liberal party in 1834, as a rival of the Roman Catholic University of Louvain (p. 235), and comprises faculties of philosophy, the exact sciences, jurisprudence, and medicine, the last of which has its chief quarters in the Parc Léopold (p. 132). The *Ecole Polytechnique*, founded in 1873, embraces six departments: mining, metallurgy, practical chemistry, civil and mechanical engineering, and architecture. The number of students is about 1600. The court is adorned with a *Statue of Verhaegen* (d. 1862), one of the founders, by W. Geefs.

The S. wing of the university abuts on the Rue des Sols, the S. side of which, as far as the Rue Coudenberg (p. 119), is now being rebuilt. In the *Rue Terarken* (Pl. E, 4), which continues the Rue des Sols to the E., are (left) an old *Synagogue* (16th cent.) and (right; No. 11) the Gothic **Ravenstein Mansion**, erected about the middle of the 15th cent. for Count Adolph of Cleve, enlarged in 1613, and since 1900 the property of the town of Brussels; it should be noticed as one of the few remaining antique private buildings in Brussels (p. 94). The interior (restored in 1893) is now occupied by the *Société Générale d'Archéologie* and other societies. The entrance is near the top of the Rue Ravenstein (Pl. D, 4), a street with steps, ascending to the Rue Coudenberg and the Montagne de la Cour (p. 119).

The just-mentioned Rue de l'Empereur (Keyzer-Straat) leads to the Place de la Justice (Pl. D, 4), with C. van der Stappen's marble statue of *Alex. Gendebien* (1789-1869).

Thence the Rue d'Or and Rue Steenpoort lead to the S.W. to the Place de la Chapelle (Pl. C, D, 4), in which, on the right, rises the Gothic church of —

Notre Dame de la Chapelle, begun in 1216 on the site of an earlier chapel. The handsome choir and transept date from the middle of the 13th cent., the nave was completed in 1483, and the W. tower at the end of the 17th century.

Interior (concierge, Rue des Ursulines 22). To the left of the main entrance is a marble monument to *A. C. Lens* (1739-1822), the painter, on which he is styled 'régénérateur de la peinture en Belgique et parfait chrétien'. — In the Aisles are oil-paintings (14 Stations of the Cross) by *J. B. van Eycken* (1844-46) and several altar-pieces of the 17th century. In the 2nd Chapel of the S. aisle: *G. de Crayer*, Christ appearing to Mary Magdalen. — 4th Chap.: Tomb of the painter *P. Brueghel the Elder* (d. 1569). The stained glass in the 5th and 6th chapels, with scenes from the life of the Virgin, is by *J. van der Poorten* (1867). The three adjoining pillars bear the remains of frescoes of the 15th cent. (saints). — The Choir has been decorated with fine polychrome paintings by *Charle-Albert*. The somewhat incongruous high-altar supersedes one executed from designs by *Rubens*. — In the Chapelle de la Sainte Croix, to the S. of the choir, are modern frescoes by *Van Eycken*. In the N. chapel of the choir: Landscapes by *J. d'Arthois* and *Achtschellinck*. Near the altar: *De Crayer*, San Carlo Borromeo administering the Holy Communion to the plague-stricken; *Van Thulden*, Intercession for souls in Purgatory. Monument of the Spinŏla family by *P. D. Plumier*. On a pillar is a monument to *Duke Ch. Alex. de Croy* (d. 1624). A tablet of black marble at the back of the pillar, put up in 1834, bears a long Latin inscription to the memory of *Frans Anneessens*, a citizen of Brussels and a magistrate of the Quarter of St. Nicholas, who was executed in the Grand Marché in 1719 for presuming to defend the privileges of the city and guilds against the encroachments of the Austrian governor. — The carving on the baroque pulpit, by *Plumier*, represents Elijah in the wilderness, and is simpler and in better taste than that of the pulpit in the cathedral. — The *Sacristy* contains the rich treasure of the church.

The Rue Haute, or Hoogstraat, which runs hence to the S. to the Porte de Hal (p. 118), and the *Rue Blaes* (electric tramway No. 8, p. 87), which intersects the Place du Jeu de Balle (Pl. C, 5; pedlars' market), pass through the so-called Quartier des Marolles, inhabited by a mixed population of Flemings and Walloons, and exhibit many drastic scenes of popular life.

The *Rue Joseph Stevens*, a new street to the E. of the church, ends at the Place du Grand Sablon (*Groote Zaavel-Plaats*; Pl. D, 4, 5), in the centre of which is an insignificant fountain-monument erected by the Marquis of Aylesbury in 1751, in recognition of the hospitality accorded to him at Brussels. The **Maison du Peuple** (Pl. D, 4), in the Rue Joseph Stevens, erected in a modern style by *Victor Horta* in 1896-99, is a Socialistic institution, containing shops, a library, and a hall that holds 3000 people. — Hence to the Square du Petit Sablon, see p. 99.

e. The Inner Boulevards and Western Part of the Lower Town.

An entirely modern feature in the lower part of the city is formed by the **Inner Boulevards** (Pl. B, C, D, 2-5; tramways 3-6, see p. 87), which lie to the W. of the Rue Neuve and the Place de la Monnaie, and extend from the Boulevard du Midi (near the Station du Midi) to the Boulevard d'Anvers and Boulevard du Jardin Botanique (near the Station du Nord), partly built over the Senne, and intersecting the whole town. The construction of the street, and the covering in of the bed of the Senne for a distance of $1^1/_3$ M., were carried out by an English company in 1867-74, at a cost of 27,000,000 francs. The names of the boulevards are *Boulevard du Nord*, *Boulevard de la Senne*, *Boulevard Anspach*, and *Boulevard du Hainaut*.

The busy BOULEVARD DU NORD (Pl. D, 2) and the *Boulevard de la Senne* (Pl. D, 2) meet at the large PLACE DE BROUCKÈRE (Pl. D, 2), where the *Monument Anspach*, a large fountain designed by *F. Janlet*, with sculptures by *Paul de Vigne*, *J. Dillens*, and others, was erected in 1897 in memory of *Burgomaster Anspach* (d. 1879), one of the chief promoters of the boulevards.

No. 17 in the Rue des Augustins (Pl. D, 2), to the W., is the **Musée Commercial de l'Etat** (Pl. D, 2), or *Ryks-Handels-Museum*, instituted in 1880 for the encouragement of Belgian commerce, containing a library with reading-room, collections of foreign manufactures, and an office for information (adm., see p. 90).

The S. continuation of the two boulevards just mentioned is formed by the BOULEVARD ANSPACH (Pl. C, D, 3), with tempting shops and several large cafés and 'tavernes', one of the centres of public life in Brussels and generally crowded in the evening.

In the PLACE DE LA BOURSE (70 ft.; Pl. C, 3), in the middle of the Boulevard Anspach, rises the ***Exchange** (*Bourse de Commerce;* Pl. C, 3), an imposing edifice in the Louis XIV. style, built in 1874 from designs by the younger *Suys.* Its exterior shows an almost excessive richness of ornamentation, but has been sadly disfigured by the application of a coat of paint, necessitated by the friable nature of the stone. The principal façade is embellished with a Corinthian colonnade, to which a broad flight of steps ascends. On each side is an allegorical group by *J. Jaquet.* The reliefs in the tympanum, also by Jaquet, represent Belgium with Commerce and Industry. The principal hall, unlike that of most buildings of the kind, is cruciform (140 ft. by 120 ft.), and covered with a low dome (about 150 ft. high) in the centre. It is best viewed from the gallery (adm., see p. 90; entr. for strangers in the rear).

A little to the W. of the Exchange, in the Place St. Géry (Pl. C, 3; p. 91), is a *Market*, in the Flemish style. It contains a Renaissance fountain from the Abbey of Grimberghen (p. 136).

In the BOULEVARD DU HAINAUT, to the right, is the Place Anneessens (Pl. C, 4), with the monument of the civic hero *Frans Anneessens* (p. 125), by Vinçotte, erected in 1889. Behind is a

School in the Flemish style, by F. Janlet. — The Rue de Tournai, diverging here to the S.E., leads to the *Place Rouppe* (Pl. C, 4), in which a monumental fountain, by Fraikin, commemorates Burgomaster Rouppe (d. 1838). A little to the N.E., in the Rue du Midi, is the **Académie Royale des Beaux-Arts** (Pl. C, 4), founded in 1711, reorganized in 1800, and transferred to its present site in 1877. It is attended by ca. 1400 pupils (director, E. Verlant).

Between the Boul. du Hainaut and the broad Avenue du Midi (Zuider-Dreef), a parallel street also ending at the Boul. du Midi, is the long and narrow *Palais du Midi* (Pl. B, C, 4, 5), containing shops, the Municipal Laboratory, and an industrial school.

In the W. Part of the Lower Town, at the end of the Rue Grétry and near the Boulevard Anspach, are the *Halles Centrales* (Pl. C, 3), a covered provision-market erected in 1874. The N. wing, after a fire in 1894, was converted into the *Palais d'Eté* (p. 89).

Beyond the Halles rises the *Church of St. Catharine* (Pl. C, 2), designed by *Poelaert* (p. 101), in a mixture of the Romanesque and Renaissance styles. It contains paintings by De Crayer and Vænius, an Assumption ascribed to Rubens, and other works from the old church which stood on the same spot and of which the tower to the S. of the present façade is a relic. — The *Tour Noire* (Pl. T. N.; C, 2), to the E. of the choir, and near the Rue de Laeken, is a fragment of the old town fortifications; it was almost wholly rebuilt in 1895 (adm. 10-4; 25 c.).

To the N.W. of St. Catharine's is the *Fish Market* (Pl. C, 2). The baskets of fish arriving fresh from the sea are sold here by auction to retail-dealers (comp. p. 15). The auctioneer uses a curious mixture of French and Flemish, the tens being named in French and all intermediate numbers in Flemish.

In the new *Grain Market* (Pl. C, 2, 3) is a marble statue of the naturalist *J. B. van Helmont* (1577-1644), by G. van der Linden (1889). — A few paces to the N.W., on the Rempart des Moines, is a monument to the Liberal statesman *P. van Humbeek* (Pl. B, C, 2), erected in 1902.

To the W. of the above-mentioned Rue de Laeken lies the secularized ***Eglise du Béguinage** (Pl. C, 2), erected in 1657-76 in the baroque style by *L. Faid'herbe* (?), on the site of a previous Romanesque church. It has an imposing façade and a pentagonal tower behind the choir-apse. In the spacious interior are a colossal statue of John the Baptist by *P. Puyenbroeck* and paintings by *Otho Vaenius*, *De Crayer*, and others. — To the left, at the N. end of the Rue de Laeken, near the Boulevard d'Anvers (see below), rises the Flemish Theatre (Pl. D, 1), built by *J. Baes* in 1885, with iron fire-escape galleries all round it, and a handsome foyer in the Flemish style.

The **Lower Boulevards** (Pl. C, B, 1-6; tramway No. 2, see p. 87), on the W. side of the old town, cannot vie with the fashionable upper boulevards (p. 117). The Boulevard d'Anvers (Pl. C, D, 1), the N.W. continuation of the Boulevard du Jardin Botanique, ends at the *Bassin du Commerce*, which is connected with the Rupel (p. 82) and the Scheldt by the *Willebroeck Canal* (p. 134), excavated in 1550-61, and with the Sambre at Charleroi by the *Charleroi Canal*, 47 M. long, constructed in 1832. — Beyond the Pont Léopold, at the beginning of the Boulevard de l'Entrepôt, lies the *Entrepôt Royal* (Pl. C, 1), with bonded warehouses and customs offices. Farther on is the tasteful *Caserne du Petit-Château*, in the Tudor style. — To the S., in the Boulevard de l'Abattoir, are the *Abattoirs* (slaughter-houses; Pl. B, 3), built in 1840, and the *City Swimming Bath* (Bassin de Natation; Pl. B, 3).

The adjacent Boulevard du Midi (Pl. B, 4-6), or *Zuidlaan*, leads hence to the Porte de Hal (p. 118), passing (r.) the Place de la Constitution (Pl. B, 5; with the Gare du Midi, p. 83), where the Boulevard du Hainaut (p. 127) and the Avenue du Midi (p. 127) diverge to the left. At the S. end of this boulevard, near the Porte de Hal, is the *Cité Fontainas* (Pl. B, 6), an asylum for aged teachers of both sexes. Opposite, on the left, near the Rue Blaes (p. 125), stands the *Blind Asylum & Orphanage* (Pl. C, 6), a brick building with a clock-tower, designed by Cluysenaar (1858).

f. The Suburbs and the New Quarters to the East.

Beyond the site of the old Porte de Schaerbeek (p. 118) the Rue Royale (p. 94; Pl. E, F, 4-1; electric tramway No. 15, p. 88) traverses the N.E. suburbs of *St. Josse ten Noode* and *Schaerbeek*. At first it passes between the *Botanic Garden* (p. 117) on the left and the modern Gothic *Jesuit Church* (Pl. F, 2) on the right. To the W. it affords a fine view of the heights of the Senne Valley, beyond the Northern Boulevards.

In Schaerbeek, at the N. end of the street, rises the church of **Ste. Marie de Schaerbeek** (Pl. F, 1), an octagonal edifice with a dome, built in 1844 from plans by *Van Overstraeten* and *Hansotte*.

The Rue Royale Ste. Marie, prolonging the Rue Royale towards the N. and ending at the railway station of Schaerbeek (pp. 229, 83), intersects the Place Collignon, the centre of which is occupied by the Maison Communale of Schaerbeek, in the Flemish Renaissance style, from designs by *Van Ysendyck* (1887). Inside are a handsome staircase and a council chamber with stained-glass windows by *J. B. Capronnier* and some tapestry from the factory of Bracquenié (p. 156; attendant 50 c.). — Opposite the Maison Communale is a statue, by Ch. van der Stappen (1903), of *Alfred Verwée* (1838-95), the animal-painter.

On the S. St. Josse ten Noode and Schaerbeek are adjoined by two new quarters: the fashionable and handsome, but somewhat monotonous *Quartier Léopold* (Pl. F, 4, 5) and the brand-new *Quartier Nord-Est* (Pl. G, 3, 4).

A few hundred yards to the E. of the Boul. du Régent (p. 118) lies the Place Frère-Orban (Pl. F, 4), the handsomest square in the Quartier Léopold, containing a statue of *Frère-Orban* (1812-95), the Liberal statesman, by Samuel (1900). — On the S. side of the Place rises the church of St. Joseph (Pl. F, 4), a Renaissance building of 1849, by the elder *Suys.* The façade and conspicuous towers are constructed of blue limestone. The altar-piece is a Flight into Egypt by *Wiertz* (p. 133).

Besides the Rond-Point mentioned below, the Quartier Nord-Est possesses three other attractive Places adorned with pleasure-grounds: the Square Marie Louise (Pl. G, 3), the Square Ambiorix (to the E. of Pl. G, 3; tramways Nos. 10, 11, & 19, see pp. 87, 88), and the Square Marguerite. All three are connected by a series of cascades, which begin at a handsome fountain in the Square Marguerite and descend in steps viâ the Square Ambiorix and Avenue Palmerston to a pond in the Square Marie Louise. In the Ave. Palmerston is a bronze group of Pan and a Nymph ('La Folle Chanson') by *Jef Lambeaux;* at the lower basin of the Square Ambiorix is '*Le Cheval à l'Abreuvoir' (horse drinking), a group by *C. Meunier;* and at the very top, beyond the fountain, is yet another group, by *Count Jac. de Lalaing.* The rows of houses in this quarter, partly in the Flemish Renaissance and partly in the modern style, gain a special attraction from the variety of material used in their construction.

From the Square Ambiorix the Rue d'Archimède leads to the S. to the Rond-Point, while the Avenue Michelange and Rue le Corrège (tramways Nos. 10 & 11, pp. 87, 88) lead to the S.E. direct to the Parc Cinquantenaire (see below), which may also be reached by tramway (No. 9, p. 87) from the Place Royale (p. 94).

The wide *Rue de la Loi* (Pl. F, G, 4; tramways 12 & 13, p. 88), mentioned at p. 96, forms the most direct approach from the Park (p. 95) to (1 M.) the Rond-Point, a circular space with gardens, which is also connected with the Parc Léopold (p. 132), to the S.W., by the Rue de Comines and the Rue Juste Lipse (Pl. G, 4, 5). Just beyond the Rond-Point the Rue de la Loi reaches the —

Parc du Cinquantenaire, 74 acres in extent (see Map, p. 135), which was the scene of the exhibitions of 1880 and 1897. The two large porphyry columns from Quenast (p. 208) were erected for the first exhibition. At the far end of the park rises the huge but unfinished —

Palais du Cinquantenaire, built in 1879 by *Bordiau*, and consisting of two rectangular edifices, which are united by means of a crescent-shaped colonnade with a lofty triumphal arch in the middle. The N. block, to the left as we approach from the Rond-Point, accommodates the —

***Musées Royaux des Arts Décoratifs et Industriels** (adm., see p. 90). This museum contains a somewhat miscellaneous array of antiquities and works of industrial art, which are soon to be transferred tothe S. wing. Curator, M. E. van Overloop. No general catalogue.

We first enter the Main Front Hall, containing **casts** of ancient and modern works of art. Specially noteworthy are the reproductions of mediæval and Renaissance sculptures from Bruges, Oudenaarde, Léau, Hal, Louvain, and other Flemish towns.

Room I. ('Belgique Primitive'), at the N.W. corner of this hall, and the adjoining gallery contain prehistoric, Roman, and Frankish antiquities found in Belgium. — Room II. (S.E. corner) contains Egyptian antiquities of the Græco-Roman period, including the mummy of an embroiderer ('la Brodeuse'), so called from the objects found with it (in an adjoining case), painted mummy-masks, Egyptian and Coptic textiles, and an 'ostrakon' (clay-tablet) with a Coptic inscription. — The staircase leads to the Library (open on week-days, 10-12 and 1.30-4.30).

The Central Building, adjoining the Front Hall, includes an outer and an inner gallery, with five rooms, on a somewhat higher level, to the right. The Vestibule contains the Egyptian antiquities of the earliest period, including (left) the mummy of a king from Antinoë in Upper Egypt (12th dynasty).

The Outer Gallery (left) contains state carriages, sleighs, and litters of the 18th cent. (rococo and Empire styles), ecclesiastical vestments of the 14-17th cent., copies of famous paintings, photographs of works of art, *Th. van Thulden's* original cartoons for the stained-glass windows in Ste. Gudule's (p 97), and a number of modern cartoons by *J. Swerts*, *G. Guffens* (p. 83), *Puvis de Chavannes*, and others.

The Inner Gallery (right), the walls of which are covered with *Tapestry of the 15-18th cent., chiefly from Brussels and Oudenaarde, contains the main part of the **Collection of Antiquities.** First come *Roman Inscriptions*. Farther on, replica of the Satyr of *Praxiteles;* large urn from the prehistoric necropolis of Jortan-Kelembo in Asia Minor; clay coffin from Clazomenæ (6-7th cent. B.C.); limestone sculptures from Cyprus; Bœotian urns (Case 3). The next cases contain *Vases*. Case 2. Vases from Mycenæ; Case 4. Vases in the geometrical style from Attica, Bœotia, and Magna Græcia; Case 6. Corinthian vases; Case 7. Black 'bucchero' vases from Etruscan tombs; Cases 8 & 9. Black-figured Greek vases; Cases 10 & 12. Red-figured Attic vases; Case 11. Attic lekythoi and a small vase ascribed to *Sotades*, with a charming picture of a mother and child in the centre; Cases 15-17. Late vases from Magna Græcia, including a drinking-vessel with reliefs from the 'Iphigeneia' of Euripides (in No. 15). No. III. Terracotta bust of a girl, from Smyrna. No. II. Terracottas from Bœotia (10,053. *Silenus and nymph) and Asia Minor. Phœnician glass from Dali (Idalium), in Cyprus; three leaden coffins from Syria (3rd-4th cent.); Etruscan and Roman bronze vessels and sculptures. — In the wall-cases to the left are terracottas from Asia Minor, antiquities from Carthage, and Greek weapons. — On the right side, beside the approach to the Ravenstein Museum (see below), are Etruscan cists and a Roman sarcophagus-relief (Triumph of Pelops).

1st Side Room, containing the smaller antiquities, presented to the Museum by *E. de Meester de Ravenstein*, for fourteen years Belgian minister at the Vatican.

The Collection of Antique Vases, the chief feature of the bequest, begins in the case to the right of the entrance (early black Etruscan vases and Corinthian vases of the 7th cent. B.C.), and is continued in the cases in the middle of the room, which contain specimens illustrating the developed Greek ceramic art of the 5th and 4th cent. B.C. First come earlier vases with black figures on a red ground; then vases with red figures on a black ground. The last case by the (E.) end-wall next the exit contains vases from Lower Italy, dating from the period of decadence (4th-2nd cent. B.C.), extravagant in form and decoration. — The table-cases between the cabinets of vases contain Roman glass and glass-pastes of great beauty, coins, terracotta lamps, bronze implements, small flat leaden votive figures, an Etruscan head-ornament of fine gold plates (No. 1478), bronze mirrors and mirror-cases. — In the other cases are bronze statuettes and vessels, gems, specimens of marble, etc. — We now return to the —

Inner Gallery, the second half of which contains the **Mediæval and Modern Section.** The first cases here contain Ecclesiastical Antiquities.

In the middle case: *Head of Pope St. Alexander (d. 117), in silver, from Stavelot (ca. 1145); *Small portable altar, also from Stavelot, with scenes from the Passion (c. 1200); similar altar, in silver-gilt, from the Rhine (after 1200). Case to the right: Reliquaries, chalices, and monstrances. Case to the left: Processional crosses, enamelled and set with jewels (12-15th cent.).

The following cases contain examples of the goldsmith's art (partly belonging to the German Renaissance), valuable watches and appendages, insignia of the presidents of a guild, aquamanilia and other bronzes, and caskets (including a wooden casket of the 14th cent., with scenes from the Passion). — Farther on are Ivory Carvings. In the middle case, elephant's tusk with Romanesque gold mounting (German, 12th cent.). In the case to the left, large diptych (8th cent.), reliquary in the form of a Romanesque church (from the Rhine; 12th cent.), two figures of the Madonna (French, ca. 1300), and several combs. In the case to the right, goblets with very fine Renaissance reliefs, goblet with relief of the birth of Venus (Dutch, 17th cent.), high-relief of the Graces, in the style of *Gerard van Opstal* (17th cent.).

Next come Hispano-Moorish and Italian Majolica, including (2nd case to the right) fine specimens from Gubbio, Casteldurante, and Urbino (No. 9178. Death of the Seer Amphiaraus, by *Franc. Xanto*, 1531). In a case to the left is French fayence (Palissy ware).

The wall-cabinets to the left contain works in hammered iron, tin, and brass, small wooden carvings, etc. — Among the **Tapestries* (to the right) are two celebrated Brussels specimens (16th cent.), one representing the Descent from the Cross, Entombment, and Christ in Purgatory, the other the Holy Family and St. Anna.

In the middle of the room: Gothic choir-desks, in metal (15th cent.); Romanesque font, cast in bronze (1149), with noteworthy figures in high relief, from the church of St. Germain, at Tirlemont; four stone fonts in the Romanesque style (12th cent.) and one in the Gothic style (15th cent.); two Easter candelabra (12th and 13th cent.). — By the left wall: Gothic *Altar in carved wood, with the martyrdom of St. George, by *Jan Borman* of Brussels (1493); adjacent two large brasses, with engraved figures (14th and 16th cent.). — In the centre of the room: Dutch & Flemish fayence (17th cent.) and porcelain (18th cent.) from Delft, Brussels, Tournai, Andenne, Liège, etc.; German porcelain, chiefly from Meissen and Höchst (No. 409, in case to left, Shepherd and shepherdess); Chinese porcelain. — Farther on, cabinets with Rhenish stoneware, and German, Bohemian, and Venetian glass.

The following cabinets contain Brussels and other Lace and Embroidery, ecclesiastical vestments, and rococo costumes (18th cent.). — On the left wall: antependium with stamped gilt ornamentation (Brabant; 16th cent.); German antependium from an altar of the Virgin, embroidered in gold and silver on a red ground (13th cent.); late-Gothic altar from the Abbey of Liessies in France, with carving of the martyrdoms of SS. Leodegar and Barbara (1530); brass of W. de Goux (1555). — By the right wall, marble bust of Justus Lipsius, chests and caskets, etc.

At the end of the room is a painted beam from the Abbey of Herckenrode, near Hasselt (16th cent.); also stove tiles, stamps, seals, Dutch and Belgian cupboards of the 17-18th cent., and several altars in carved wood (15-17th cent.). — The steps to the right lead to the fifth side-room (p. 132). — We return to the first section of the Large Room and ascend the steps to the left to the —

2nd Side Room. Ecclesiastical Antiquities (Mediæval and Renaissance periods): Gothic oak pulpit, with the four Evangelists (15th cent.); to the right (window-wall), Gothic oak confessional (16th cent.); to the right of the last, domestic altar with ivory figures (17th cent.); to the left, small Spanish altar-piece of the early 16th cent.; by the exit, above, carved Gothic oak singing-gallery, with figures of the Apostles, from Vianen (15th cent.). Then, carved cabinets, sculptures in wood and stone (15-16th cent.), fine stained glass (14-16th cent.), and five table-cases with locks, keys, knockers, weights, measures, etc.

3RD SIDE ROOM. To the left, carved and painted Gothic cradle, made for Maximilian I. and said to be the cradle of Charles V. To the right, carved altar-piece (15th cent.); cabinets of the 16th century. In the middle of the room, a table with artistic French locksmith's work (15-16th cent.).

4TH SIDE ROOM. Large Flemish marble chimney-piece, with carved, inlaid, and painted wooden over-mantel (17th cent.); furniture and bed of the 17th century. In the middle of the room, three table-cases with Limoges enamel (16th cent.), etc. To the left of the exit, carved-wood ornaments for a picture-frame (17th cent.).

5TH SIDE ROOM. Furniture and domestic utensils of the 18th cent.; Swiss stove (1680).

The large group of buildings in the Ave. de la Renaissance, to the N.E. of the Parc du Cinquantenaire, is the *Ecole Militaire.*

At the back of the park, near the main station of Tramways Nos. 9-11 (p. 87), begins the new Avenue de Tervueren (p. 137).

On the border between the Quartier Léopold (p. 128) and the S.E. suburb of *Ixelles* (Flem. *Elsene*), which latter is largely inhabited by foreigners, runs the Rue du Luxembourg, leading from the Boulevard du Régent (p. 118) to the Place du Luxembourg (Pl. F, 5; tramways Nos. 8 & 9, p. 87), the open space in front of the *Station du Quartier Léopold* or *Gare du Luxembourg* (Pl. F, G, 5; p. 83). A *Statue of John Cockerill* (d. 1840), the founder of the iron-works of Seraing (p. 250), by A. P. Cattier, was erected here in 1872. The lofty limestone pedestal is surrounded by figures of four iron-workers.

On the E. side of the station lies the **Parc Léopold** (Pl. G, 5; entrance Rue Belliard; electric tramway No. 9, see p. 87; horse-tramway No. 4, see p. 88), formerly laid out as a zoological garden, with picturesque clumps of trees and a pond. It now contains most of the medical buildings of the university, including a *Physiological Institution* (1895), an *Institute of Hygiene*, *Bacteriology*, *and Therapy*, the *Anatomie* (1896-7), and a *Commercial Institute* (1904). — On the elevated S. side rises the —

Musée d'Histoire Naturelle (Pl. G, 5; entr. from the park and from the Rue Vautier, near the station of tramway No. 10, p. 87), opened in 1891. Adm., see p. 90. Director, Ed. Dupont.

On the GROUND FLOOR is the collection of *Mammalia and Birds*, containing stuffed specimens and skeletons, including a collection of whales. Here are also several skeletons, 25 ft. high, of the **Iguanodon (I. Bernissartensis* and *I. Mantelli)*, the largest representative of the fossil Saurian family of reptiles. These were found (1878), along with eighteen similar skeletons, in the coal-measures of Bernissart (p. 6) in Hainault, and are the first perfect skeletons discovered of this gigantic lizard. Adjacent are fossil crocodiles. — In the 'Salle des Cavernes', in the N.E. corner of the groundfloor, are the rich collections of bone-relics and objects of the stone age discovered in the caves on the Lesse (p. 225).

On the FIRST FLOOR are the collections of *Fishes and Reptiles* and of *Fossil Vertebrata* (chalk-formation, tertiary and quaternary epochs). The latter, which is especially rich and of great scientific importance, includes (besides the Iguanodon, see above) fairly perfect skeletons of the *Mosasaurus, *Hainosaurus, Prognathosaurus, Plioplatecarpus, various fossil crocodiles, tortoises, sharks, whales, seals (halitherium and miosiren), primæval elephant (Elephas antiquus), Mammoth (found in 1860 at Lierre), Irish elk (Cervus megaceros), Rhinoceros tichorhinus, etc. The trunk of a species of yew, from the chalk-formation, is also exhibited here, covered with various kinds of shells; also an Ichthyosaurus, found near Arlon (p. 228). — On the Second Floor are the collections of *Articulata*, *Mollusca*, and *Radiata*, *Fossil Plants*, and *Minerals*.

On the W. side of the park (Rue Wiertz 79, at the back of the station) is the large *Etablissement d'Horticulture Coloniale* (Pl. G, 5; Director, M. Linden), opened in 1889. — No. 62 in the Rue Vautier (near the tramway-station mentioned at p. 132), diverging from the Rue Wiertz to the E., is the —

Musée Wiertz (Pl. G, 5; entrance by an iron gate opposite the Natural History Museum), formerly the country-residence and studio of the highly-gifted but eccentric painter *Anton Joseph Wiertz* (p. 93), after whose death it was purchased by government (adm., see p. 90). Catalogue, with a sketch of the artist's life, 1/2 fr.

Main Room. Large pictures: 1. Contest for the body of Patroclus, 1836; 3. Homeric battle; 4. One of the great of the earth (Polyphemus devouring the companions of Ulysses), painted in 1860; 8. Contest of good with evil, 1842; 14. The beacon of Golgotha; 16. The triumph of Christ, 1848. The following are smaller works: 5. Forge of Vulcan; 11. Education of the Virgin; 15. Entombment, with the Angel of Evil and the Fall on the wings; 21. Hunger, Madness, and Crime (painted to press the claims of orphanages); 22. The suicide; 23. Vision of a beheaded man (a protest against capital punishment); 24. Orphans, with the inscription 'Appel à la bienfaisance'; 25. The Lion of Waterloo; 26. Courage of a Belgian lady; 28. Napoleon in the infernal regions (to illustrate the horrors of war); 36. The young witch; 37. The rosebud; 52. The last cannon (1855); 73. Portrait of his mother; 95. Concierge. In the corners of the room are wooden screens, through peep-holes in which paintings hung behind them are seen. The effect is curiously realistic. The three marble groups in the middle of the room, representing the development of the human race, are also by Wiertz.

The two Anterooms contain studies, sketches, three portraits of the painter, and his death-mask.

A monument to *Wiertz* was erected in 1881 in the Place de la Couronne (Pl. F, G, 6; electric tramway No. 14, p. 88), with a bronze group by J. Jaquet. — In the Rue van Volxem, a little to the S.W., is the small *Musée Communal* (Pl. F, 6) of Ixelles (open free 10-5, in winter 10-3). — In the Rue de la Vanne, in the S. part of this suburb, between the Place Communale (Pl. E, F, 6; omnibus No. 1, p. 87) and the Avenue Louise (p. 134), lies the *Reservoir of the Brussels Water Works*. — In Bas-Ixelles, near the Place Ste. Croix (electric tramways Nos. 14 & 16), are the church of *Ste. Croix* and two pretty ponds. Farther on, near the Bois de la Cambre (p. 136), is the former *Abbey de la Cambre*, afterwards a military school and cartographical institute (open 1-3).

From the Place de la Couronne (see above) the Avenue de la Couronne (electric tramway No. 14, see p. 88), crossing a *Viaduct* nearly 100 ft. high and passing the *Military Hospital* (right), leads to the S.E. to the Boulevard Militaire and to the *Champ des Manoeuvres*, or drill-ground of the Brussels garrison (exercises daily, except Sat., before 11 a.m., in the height of summer before 9 a.m.). — On the S. side of the Champ des Manœuvres, in the *Cemetery of Ixelles*, is the modest grave of the French General Boulanger (1837-91).

The S.W. part of Ixelles is intersected by the ***Avenue Louise** or *Louisa-Laan* (comp. Pl. D, E, 6; electric tramway No. 15, see p. 88), an avenue $1^1/_2$ M. long and 170 ft. wide, which connects the Boulevard de Waterloo (p. 118) with the Bois de la Cambre (p. 136). It is flanked with handsome modern buildings. In the Rond-Point, some 660 yds. short of the wood, is '*La Mort d'Ompdraille', a group of wrestlers by *Ch. van der Stappen* (1892), where we obtain an attractive glimpse of the ponds of Ixelles mentioned at p. 133. Farther on are two other bronze groups, the Horse-Tamer, by *Vinçotte*, and Tiger attacking a Fettered Negro, by *Samain*.

In the S. suburb of *St. Gilles*, in the Rue de l'Hôtel des Monnaies (Pl. C, 6), which diverges to the S.W. from the Boulevard de Waterloo (p. 118), is the *Mint*, erected in 1879.

To the S.W. of Brussels, near the Southern Station, lies the suburb of *Anderlecht-Cureghem* (Pl. A, 4-6). The Boulevard Jamar and the Rue de Fiennes (tramway No. 4, see p. 87) lead from the Boulevard du Midi to the Place du Conseil (Pl. A, 5), where stands the *Town Hall of Anderlecht*, a building erected by J. J. van Isendyck in 1887 in the severest Flemish Renaissance style. — In the Rue Wayez, the prolongation of the Chaussée de Mons (Pl. B, A, 4; tramways Nos. 4 and 7, see p. 87), lies *St. Pierre* (15th cent.), the handsome Gothic parish church of Anderlecht, with a modern spire by Van Isendyck, old mural paintings (restored), and an interesting crypt of the 11th century.

In the Rue des Vétérinaires is the new building of the *Ecole Vétérinaire* or Veterinary College.

g. Environs of Brussels: Laeken, Bois de la Cambre, Tervueren.

At the W. end of the Boulevard d'Anvers (p. 127), beside the *Gare de l'Allée Verte* (Pl. C, D, 1), a goods station, begins the ALLÉE VERTE (Pl. C, 1; Flem. *Groene Dreef*), a double avenue of limes planted in 1707. It was formerly the most fashionable promenade at Brussels, but is now deserted. For about $1^1/_2$ M. this avenue skirts the new *Harbour Works* of Brussels, begun in 1900 and to be completed at an estimated outlay of 60,000,000 francs. Besides a second goods station and numerous warehouses, these include a huge Bassin Maritime, which will be connected with the Rupel (p. 82) and the Scheldt by the *Willebroeck Canal*, originally constructed in 1550-61 and recently deepened and widened.

BRUXELLES
Mon. de Leopold I
Merchtem
Anvers
Laeken
Parc
Kollestraet
Stat. de Ganshoren
Jette
Champ de Courses
Esseghem
Stat. de Laeken
Stat. de Schaerbeek
Haelme
Evere
Drootbeek
Ganshoren
Stat. de Bruxelles Nord-Ouest
Les Maisons neuves
Parc de Koekelberg
Koekelberg
Molenbeek
Schaerbeek
Vallée de Josaphat
Stat. de la rue Rogier
Gare des Marchandises
Osseghem
Vinkenberg
St. Josse ten Noode
Plaine d'Exercice
Cathédrale
Preke-Linden
Parc
Ecole Militaire
Cureghem
Anderlecht
Stat. de Cureghem
Ecole Vétérinaire
Gare du Midi
Parc Léopold
Etterbeek
Champ de Courses
Ixelles
St. Gilles
La Chasse royale
Casernes
Le Chien
Parc du Midi
Prison
Verkeerden haen
La Cambre
Stat. d'Etterbeek
Champ des Manœuvres
Den Hoek
Vleurgat
Vélodrome
Mais. de Santé
Le Chat
Forest
Langeveld
Vélodrome
Boendael
Koevoet
Uccle
Stat. de Watermael
Watermael
Yossegat
Groeselberg
Neerstalle
Vert Chasseur
Zandbg.
Spoel
Stalle
Observatoire
Nivelles, Charleroy
Alsemberg
Forêt de Soignes
Termonde
Alost
Gand
Ninove
Mons
Louvain
Haecht
Tervueren
Namur
Luxembourg
Geograph. Anstalt v. Wagner & Debes, Leipzig
1:71.000
Kilom.

For a rapid visit to Laeken the best plan is to take the Grimberghen steam-tramway (No. 1, p. 88), which follows the Allée Verte. The *Gros-Tilleul* station of this line lies a few min. to the N. of the Leopold Monument, whence visitors walk to (1 M.) the church. The trip may also be made by electric tramway (Nos. 5-7, p. 87).

Laeken (*Hôtel-Restaurant de l'Acacia*, Drève Ste. Anne 70; *Hôtel-Restaurant Dupéray*, Ave. de la Reine, both with gardens), the N.W. suburb of Brussels, with 30,400 inhab., is the usual residence of the royal family. The Avenue de la Reine (or Koninginne-Laan), the continuation of the Allée Verte, ends opposite the Church of St. Mary *(Notre Dame)*, rebuilt by *Poelaert* in 1854-70. The exterior is still unfinished, especially as regards its destined Gothic ornamentation, but the interior is finely proportioned. The place of the choir is occupied by an octagon, forming the royal burial-vault (no admission), and containing the remains of Leopold I. (d. 1865) and Queen Louise (d. 1850), the Crown Prince of Belgium (d. 1869), Prince Baldwin of Flanders (d. 1891), and Queen Maria Henrietta (d. 1902).

The Cemetery of Laeken, to the left behind the church, contains a number of handsome monuments. The curious *Galeries Funéraires* in the S. part of the cemetery, resembling catacombs, have been constructed since 1877. In the middle of the cemetery, behind the choir of the old church (13th cent.; now used as a burial chapel), is the tomb of the singer *Malibran* (d. 1836), with a statue in marble by Geefs and an inscription by Lamartine.

The Avenue du Parc Royal and the Drève Ste. Anne, running N. from the church and skirting the royal garden and park (generally closed; see p. 136), ascend to the (25 min.) *Montagne du Tonnerre* (197 ft.), an eminence crowned with the Monument of Leopold I., erected in 1880. The statue of the king, by *W. Geefs*, is surmounted by a lofty Gothic canopy resting on massive round pillars, somewhat in the style of the Albert Memorial in London. A winding stair (key in the keeper's house, to the N. of the monument) ascends to the base of the spire, whence a fine view (evening-light best) is obtained of Laeken and of Brussels, with the conspicuous dome of the Palais de Justice and the church of Ste. Marie at Schaerbeek.

A bronze reproduction of Giovanni da Bologna's *Neptune Fountain* at Bologna was erected in 1903 on the N. side of the park, not far from the monument and quite near the Gros-Tilleul station (see above).

To the S.E. of the monument, on the right of and visible from the road to it, rises the Royal Château, erected by Duke Albert of Saxe-Teschen when Austrian stadtholder of the Netherlands in 1782-84. In 1802-14 it was in the possession of Napoleon I., who dated here his declaration of war against Russia in 1812. In 1815 the château became the property of the Crown. Leopold I. died here on 16th Dec., 1865. On New Year's Day, 1890, a great part of the château was destroyed by fire, and among the many objects of art which perished in the flames were Napoleon's library, valuable tapestries, and paintings by Van Dyck. The château, which has been rebuilt and enlarged, contains valuable paintings by *Rubens*, *Van Dyck*, *Hobbema*, *Frans Hals*, and others (adm., see p. 90). In the N. part of the park are the new *Palace Chapel* (of glass and iron), a *Japanese Tower*, and extensive **Hot Houses* (adm., see p. 90).

The steam-tramway proceeds from Laeken to (7 M.) *Grimberghen*, a suppressed abbey, with a late-Gothic church altered in the 17th cent. in the baroque style. — The first station on the tramway from Grimberghen to Londerzeel (p. 2) is the village of *Meysse*, near which (and 4 M. to the N. of Laeken) is the beautiful château of *Bouchout*, fitted up in 1879 as a residence for the unfortunate Princess Charlotte, widow of the Emp. Maximilian of Mexico, who was shot in 1867.

Near the village of Lennick-St-Martin, not far from the steam-tramway to Enghien (No. 5, p. 88; station, 'Chemin de Gaesbeek'), is the old **Castle of Gaesbeek*, rebuilt after its destruction by the citizens of Brussels in 1388 and recently judiciously restored. It is now the property of the city of Brussels.

In the Central Cemetery at *Evere*, which is reached by the steam-tramway No. 4 (p. 88), are monuments to the German soldiers who died in Belgium during the Franco-German war, and to the French and British soldiers who died in the Brussels hospitals after the battle of Waterloo.

The pleasantest promenade in the environs of Brussels is the ***Bois de la Cambre**, on the S.E. side, being a part of the *Forêt de Soignes*, converted into a beautiful park resembling the Bois de Boulogne of Paris, under the auspices of *M. Keilig*, a landscape gardener. It covers an area of 306 acres, and is connected with the city by the Avenue Louise (p. 134) and four lines of electric tramway (Nos. 13, 14, 15, & 17; p. 88).

In the park, near the main entrance, is the *Chalet des Rossignols (concerts, see p. 89); farther on are the fashionable *La Laiterie Restaurant (déj. 3, D. 5 fr.), the Restaurant Trianon (often crowded on Sat. evenings), and the 'Chalet Robinson' restaurant, on an island in a small lake. — On Sun. and holiday afternoons (except in the height of summer) the broad alleys of the park are thronged with fashionable equipages.

The ***Forest of Soignes**, another favourite resort of Brussels cyclists, 10,400 acres in extent, is also intersected by numerous drives. From the S. end of the Bois de la Cambre the Drève de Lorraine (4½ M. long) leads to the S.E. to the *Hippodrome de Groenendael*, the chief racecourse of Brussels (pp. 225, 89). The straight Route de Mont St. Jean leads hence to the N.E. to (6 M.) *Tervueren* (see below), and to the S.W. to the *Château of Argenteuil* (a little to the left of the road), built by J. P. Cluysenaar for the Count of Meeus, and on to (5½ M.) *Waterloo* (p. 138). Another road, the Chaussée de la Hulpe, runs from Groenendael to the N.W. to the (2½ M.) *Hippodrome de Boitsfort* (rail. station, p. 225; electric car-line No. 16, p. 88), which may be also reached direct from (1½ M.) the main entrance of the Bois de la Cambre.

Tervueren also has recently become a favourite object of excursions. Railway (11 trains daily) from the Station du Quartier

Léopold (p. 83) in 23-33 min. (return-fares, 1 fr. 25, 85, or 60 c.). Electric tramways (Nos. 10 & 11) from the Rue Treurenberg and the Porte de Namur, see p. 88.

The new AVENUE OF TERVUEREN (6 M. long and about 85 yds. wide), the trees in which are still young, having been planted in 1895-97, is the route followed by the electric tramway. Beginning behind the Palais du Cinquantenaire (p. 129), it runs to the S.E. to the *Val St. Pierre (Woluwe Valley)*, where it crosses the railway to Tervueren. Farther on it intersects the E. skirts of the *Forest of Soignes* (p. 136) and ends on the N. side of the palace-garden, where the termini of the railway and the tramway and of the steam-tramway to Louvain (p. 237) all stand close together.

The beautiful PARK OF TERVUEREN, 510 acres in extent, with ten small lakes, groups of old trees, and picturesque vistas, was a favourite resort in the 17th cent. for court festivals and hunting parties. The château, rebuilt in 1815 and selected as the residence of Princess Charlotte (p. 136) in 1867, fell a prey to the flames in 1879. Its place is occupied by the *Congo Museum*, opened in 1897 and now installed in a large new building of 1904 (adm., see p. 90; no catalogue).

The LEFT WING contains pottery, ivory carvings, and wood carvings by natives of the Congo Free State, and also a few ivory sculptures by *Ch. van der Stappen*, *Jul. Dillens*, *P. Braecke*, and other artists. — Main Room. On each side are weapons, tools, implements, pottery, musical instruments, costumes, and fetishes of the negro tribes of the Congo; also models of their huts and of Arab dwellings. In the centre are a relief-map of the basin of the Congo, two mummy-cases, and a gong (tomtom). The employments of the natives are illustrated by large plastic groups and by pictures. — Back Room. Large mural painting of a Congo landscape; specimens of the minerals and antiquities (stone age) of the Congo.

RIGHT WING. The anteroom is used for periodic exhibitions of fruit, articles of trade, and varieties of wood. — The main room contains specimens of the mammals and birds of the Congo. In the rear-rooms are fish and reptiles.

In the CENTRAL BUILDING is the *Restaurant Malon* (very fair).

The village of *Tervueren* (Hôt. Royal, Hôt. Aux Armes d'Angleterre, both clean and with small gardens), a little to the S.W. of the park, is noted for its colony of artists.

12. From Brussels to Charleroi viâ Luttre.

Battle Field of Waterloo.

35 M. RAILWAY in 1-2¼ hrs. (fares 5 fr. 30, 3 fr. 60, 2 fr. 15 c.). — Pending the completion of the electric tramway No. 17 (p. 88), this line affords a convenient route to the FIELD OF WATERLOO, especially for a single traveller. Those who merely desire a general view of the battlefield should take the train to *Braine l'Alleud* (12 M., in 25-45 min.; fares 1 fr. 85, 1 fr. 25, 75 c., return-fares 2 fr. 95, 1 fr. 95, 1 fr. 15 c.), whence the Mound of the Lion is 1½ M. distant. Omnibus (50 c.; in 20 min.) or steam-tramway (p. 138) from Braine l'Alleud to the (1½ M.) Mound of the Lion and back (preferable to walking, as the traveller thus escapes the importunity of beggars and guides). The walk described below, from *Waterloo* to *Mont*

St. Jean, *La Haye Sainte*, *La Belle Alliance*, *Plancenoit*, and back by *Hougomont* and the *Lion Mound* to *Braine l'Alleud*, in all 7-8 M., is, however, far more interesting. If the walk be prolonged from Plancenoit to the S. to Genappe, the whole distance will be about 12 M. The steam-tramway from Braine l'Alleud to Wavre, which has stations at Merbraine, the Lion Mound, Gordon Monument, Belle-Alliance, and the Prussian Monument, affords opportunities of shortening the walk. There is also a steam-tramway from Waterloo to Mont St. Jean and the Gordon Monument. — A coach leaves Brussels daily (except Sundays) between 9 and 10 a.m. for Waterloo, allowing 2-3 hrs. to visit the battlefield, and arrives again in Brussels about 5 p.m. (drive of 2 hrs.; return-fare 7 fr., gratuity 1 fr.). It starts from the Place Royale and calls at the principal hotels in the upper town. One-horse carriage from Brussels to Waterloo, 20 fr.; two-horse, 30 fr.

The train starts from the *Gare du Midi* at Brussels (p. 83), and traverses a pleasant country, passing numerous villas. The stations of *Forest (Est)*, *Uccle-Stalle*, *Uccle-Calevoet*, *Linkebeek*, and ($7^1/_2$ M.) *Rhode-Saint-Genèse* are unimportant. About $1^1/_4$ M. to the W. of the last is the village of *Alsemberg*, with a beautiful Gothic church (14th & 16th cent.), restored in 1889.

10 M. **Waterloo,** celebrated for the great battle of 18th June, 1815, and the headquarters of the Duke of Wellington from 17th to 19th June. The village lies on the Brussels and Charleroi road, $^3/_4$ M. from the station. The church (restored in 1855) contains Wellington's bust, by *Geefs*, and numerous marble slabs to the memory of English officers. One tablet is dedicated to the officers of the Highland regiments, and a few others to Dutch officers.

The garden of a peasant (a few paces to the N. of the church) contains an absurd monument to the leg of the Marquis of Anglesea (d. 1854), then Lord Uxbridge, the commander of the British cavalry, who underwent the amputation immediately after the battle. The monument bears an appropriate epitaph, and is shaded by a weeping willow.

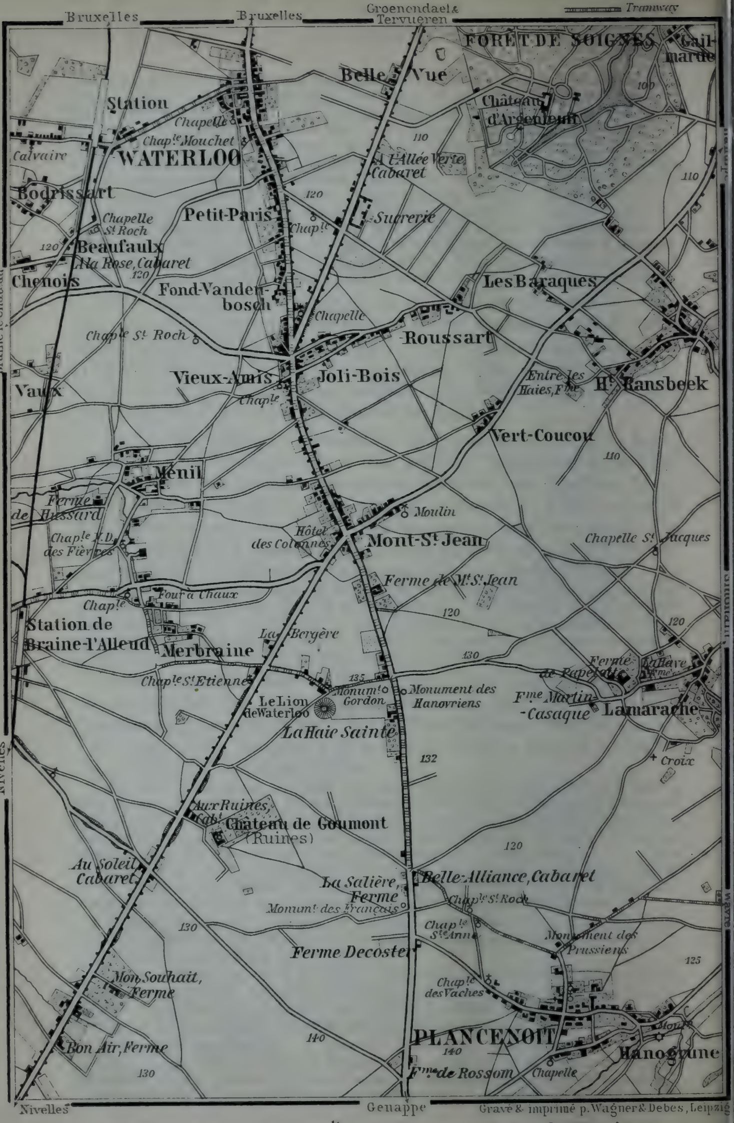
Battle Field. A visit to Mont St. Jean, the two monuments on the battlefield, the Lion, and the farms of La Haye Sainte and Hougomont, occupies 2 hrs.; to La Belle Alliance and Plancenoit 2 hrs. more. The traveller will, however, obtain a general survey of the field during the first 2 hours.

Guides. The annexed plan and the following sketch of the battle will enable the visitor to form a distinct conception of the positions occupied by the respective armies without the services of a guide. The usual fee for the principal points of interest is 2 fr.; if the excursion be extended to Plancenoit or Planchenois and the château of Frichemont, 3-4 fr.; but an agreement should invariably be made beforehand. *Sergeant-Major D. W. Yates*, at the Hôtel du Musée (appointed by the Corps of Commissionnaires in London as lecturer and guide), may be recommended.

Relics. Old bullets, weapons, buttons, and other relics are still occasionally turned up by the plough, but most of those which the traveller is importuned to purchase are spurious.

Inns at Mont St. Jean (p. 147): *Hôtel Mont St. Jean* and (to the right where the road to Nivelles diverges from the Namur road) *Hôtel des Colonnes*. At the Mound of the Lion: *Hôtel du Musée* (see above and p. 148), déj. 2, D. 3 fr.; *Hôtel Wellington*, dearer, with carriages for hire.

Sketch of the Battle. A detailed history of the momentous events of 18th June, 1815, would be beyond the scope of a guidebook; but an impartial outline, based upon the most trustworthy sources, may be acceptable to those who visit this memorable spot. Among full and recent


Bruxelles
Bruxelles
Groenendael & Tervueren
Tramway
FORÊT DE SOIGNES
Gailmarde
Belle Vue
Château d'Argenteuil
Station
Chapelle
Chap.le Mouchet
WATERLOO
Calvaire
Bodrissart
A l'Allée Verte, Cabaret
Chapelle St Roch
Petit-Paris
Chap.le
Sucrerie
Beaufaulx
A la Rose, Cabaret
Chenois
Fond-Vandenbosch
Les Baraques
Chapelle
Chap.le St Roch
Roussart
Vieux-Amis
Joli-Bois
Vaux
Chap.le
Entre les Haies, F.me
H.t Ransbeek
Vert-Coucou
Ménil
Ferme de Hussard
Moulin
Chap.le N.D. des Fièvres
Hôtel des Colonnes
Mont-St Jean
Chapelle St Jacques
Four à Chaux
Chap.le
Ferme de M.t St Jean
Station de Braine-l'Alleud
Merbraine
La Bergère
Ferme de Papelotte
La Haye, F.me
Chap.le St Etienne
Monum.t Gordon
Monument des Hanovriens
F.me Martin-Casaque
Lamarache
Le Lion de Waterloo
La Haie Sainte
Croix
Aux Ruines, Cab.t
Château de Goumont (Ruines)
Au Soleil, Cabaret
Belle-Alliance, Cabaret
La Salière, Ferme
Chap.le St Roch
Monum.t des Français
Chap.le St Anne
Monument des Prussiens
Ferme Decoster
Mon Souhait, Ferme
Chap.le des Vaches
PLANCENOIT
Moulin
Hanogrune
Bon Air, Ferme
F.me de Rossom
Chapelle
Braine le Château
Nivelles
Nivelles
Genappe
Wavre
Gravé & imprimé p. Wagner & Debes, Leipzig
110
120
120
120
110
110
120
120
130
135
132
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125
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140
130

Echelle 1:51 200 — 0, ½, 1, 2 Kilomètres accounts of the battle may be mentioned those of *Henry Houssaye*, *E. L. S. Horsburgh*, *John C. Ropes*, and *Lieutenant-Colonel de Bas.*

The ground on which Wellington took up his position after the Battle of Quatrebras was admirably adapted for a defensive battle. The high-roads from Nivelles and Genappe unite at the village of Mont Saint Jean, whence the main route leads to Brussels. In front of the village extends a long chain of hills with gentle slopes, which presented all the advantages sought for by the Allies. The undulating ground behind this range afforded every facility for posting the cavalry and reserves so as to conceal them from the enemy. In this favourable position Wellington was fully justified in hoping at least to hold his own, even against a stronger enemy, until the assistance promised by Blücher should arrive.

The first line of the Allied army, beginning with the right wing (on the W.) was arranged as follows. On the extreme right were placed two brigades of the British household troops, consisting of two battalions of Foot Guards under Gen. Maitland, and two battalions of the Coldstream Guards under Gen. Byng. Next came a British brigade of four battalions under Gen. Sir Colin Halkett, adjoining whom were Kielmannsegge with five brigades of Hanoverians and a corps of riflemen, Col. Ompteda with a brigade of the German Legion, and finally Alten's division. The whole of this portion of the line occupied the hills between the Nivelles and Genappe roads. Beyond the latter (*i.e.*, farther to the E.) Kemp was stationed with the 28th and 32nd regiments, a battalion of the 79th, and one of the 95th Rifles. Next came Bylandt with one Belgian and five Dutch battalions, supported by Pack's brigade, posted a short distance in their rear, and consisting of the 44th, 1st, 42nd, and 92nd regiments. These battalions had suffered severely at Quatre Bras (p. 212) and were greatly reduced in number, but their conduct throughout the battle abundantly proved that their discipline and courage were unimpaired. Beyond the Netherlanders were drawn up Best's Hanoverians and Picton's infantry division, the latter partly composed of Hanoverians under Col. von Vincke. Next to these were stationed Vandeleur's brigade, the 11th, 12th, and 16th Light Dragoons, and finally on the extreme left (to the E.) three regiments of light cavalry, consisting of the 10th and 18th British, and the 1st Hussars of the German Legion.

The first line of the Allies was strengthened at various distances by Grant's and Dœrnberg's cavalry-brigades, consisting of three English regiments and three of the German Legion respectively, and posted near the Guards and Sir Colin Halkett. Next to them came a regiment of Hussars of the German Legion under Col. Arentschild; then, to the E. of the Genappe road, two heavy brigades, the Household and the Union, to support Alten's and Picton's divisions. The former of these brigades was composed of the 1st and 2nd Life Guards and the 1st Dragoon Guards under Lord Ed. Somerset; the latter of the 1st Royal Dragoons, the Scots Greys, and the Irish Inniskillings, commanded by Gen. Sir W. Ponsonby. Besides the first line and the troops destined to cover it, various other forces were distributed as the circumstances and the formation of the ground required. Thus a brigade under Col. Mitchell, Sir Henry Clinton's division, Du Plat's German brigade, Adam's light brigade, and Halkett's Hanoverians were drawn up on the W. side of the Nivelles Chaussée and near the village of Merbraine. Finally the reserve of Brunswickers and Netherlanders, comprising infantry and cavalry, formed a line between Merbraine and Mont St. Jean, supported by Lambert's British brigade of three regiments, which had just arrived by forced marches from Ostend. — The artillery, consisting chiefly of British troops, were distributed as occasion required. Every battery present was brought into action during the day, and nobly fulfilled its duty.

In front of the right of the Allied army lay the *Château of Hougomont*, which, with its massive buildings, its gardens and plantations, formed an admirable *point d'appui* for the defence of the heights above. It was garrisoned by two light companies under Lord Saltoun, and two under Col. Macdonnel, strengthened by a battalion of Nassovians, a company of Hanoverian riflemen, and about 100 men of the German Legion. This point holds a prominent place in the history of the battle, on account both of the fury of the attack, and the heroic and successful defence. Farther to the left, and nearer the front of the Allies, lay *La Haye Sainte*, a fortified farm-house which was held by 400 men of the German Legion under Major von Baring, and after a noble defence was taken by the French. The defence of the farms of *Papelotte* and *La Haye* on the extreme left was entrusted to the Nassovian Brigade under Duke Bernard of Weimar.

Napoleon's army was drawn up in a semicircle on the heights to the E. and W. of the farm of *La Belle Alliance*, about one mile distant from the Allies. It was arranged in two lines, with a reserve in the rear. The first line consisted of two *corps d'armée* commanded by Reille and by D'Erlon, and flanked by cavalry on either side. One corps extended from La Belle Alliance westwards to the Nivelles road and beyond it, the other eastwards in the direction of the château of Frichemont. The second line was composed almost entirely of cavalry. Milhaud's cuirassiers and the light cavalry of the guards were drawn up behind the right wing, Kellermann's heavy cavalry behind the left. A body of cavalry and a portion of Lobau's corps were also stationed in the rear of the centre, whilst still farther back the imperial guard, consisting of infantry and artillery, were drawn up in reserve on each side of the chaussée.

The Duke of Wellington's army consisted of 67,600 men, 24,000 of whom were British, 30,000 troops of the German Legion, Hanoverians, Brunswickers, and Nassovians, and 13-14,000 Dutch-Belgians. Of these 12,400 (including 5800 British) were cavalry, 5600 artillery with 150 guns. The army brought into the field by Napoleon numbered 71,900 men, of whom 15,700 were cavalry, 7200 artillery with 246 guns. Numerically, therefore, the difference between the hostile armies was not great, but it must be borne in mind that the Duke's army consisted of four or five different elements, and a large proportion of them were raw recruits, whilst the soldiers of Napoleon constituted a grand and admirably-disciplined unity, full of enthusiasm for their general, and confident of victory. The superiority of the French artillery alone was overwhelming.

After a wet and stormy night, the morning of the 18th of June gave some promise of clearing, but the sky was still overcast, and rain continued to fall till an advanced hour. The ground, moreover, was so thoroughly saturated that the movements of the cavalry and artillery were seriously obstructed. This was probably the cause of Napoleon's tardiness in attacking the Allies, and of the deliberation with which he spent several of the best hours of the morning in arranging his army with unusual display. He had been on his horse at 1 a.m., and for about two hours had gone along the pickets and surveyed the enemy's position. Some authorities mention eight o'clock, others half-past eleven or twelve, while the Duke himself, in his published despatch, names ten as the hour of the commencement of the battle. It is, however, probable that the actual fighting did not begin till between eleven and twelve. Napoleon dictated his plans before eleven. The possession of Mont St. Jean was to be the main object, so that the enemy's retreat to Brussels might be cut off.

The first movement on the part of the French was the advance of a division of Reille's *corps d'armée* under Jérôme Bonaparte, a detachment of which incautiously precipitated itself against the château of Hougomont, and endeavoured to take it by storm, but was repulsed. They soon renewed the attack with redoubled fury, and the tirailleurs speedily forced their way into the enclosure, notwithstanding the gallant resistance made by the Hanoverian and Nassovian riflemen. But the British howitzers now began to pour such a deadly shower of shells on the assailants that they were again compelled to retreat. This was but the prelude to a series of reiterated assaults, in which the French skirmishers in overwhelming numbers were more than once nearly successful. Feats of valour on the part of the defenders, vigorously seconded by the artillery on the heights, alone enabled the garrison to hold out until the victory was won. Had the French once gained possession of this miniature fortress, a point of vital importance to the Allies, the issue of the day would probably have been very different; but the sacrifices made by the French were too heavy for the relative importance of the attack in Napoleon's own scheme, according to which it was to serve chiefly as a diversion from the essential movement already determined upon.

Whilst Hougomont and its environs continued to be the scene of a desperate and unremitting conflict, the main operation on the part of the French was directed against the centre and the left wing of the Allies. Supported by a cannonade of 72 pieces, the whole of Erlon's corps and a division of Kellermann's cavalry, comprising upwards of 18,000 men, bristled in columns of attack on the heights above La Haye Sainte, presenting a magnificent but terrible spectacle. Their object was to storm La Haye Sainte, the key of the British position, break through the centre of the Allied army, and attack the left wing in the rear. At the moment when Ney was about to begin the attack, Napoleon observed distant indications of the advance of new columns on his extreme right, and an intercepted despatch proved that they formed a part of the advanced guard of Bülow's Prussians, who were approaching from Wavre. The attack was therefore delayed for a short time, and Soult despatched a messenger to Marshal Grouchy, directing him to manœuvre his troops so as to intercept the Prussians. Owing, however, to a series of misunderstandings, Grouchy was too far distant from the scene of action to be of any service, and did not receive the order till between six and seven in the evening.

It was about two o'clock when Ney commenced his attack. The four divisions of Erlon's corps moved rapidly in four columns towards the Allied line between La Haye Sainte and Smohain. Papelotte and Smohain were stormed by Durette's division, but the former was not long maintained by the French. Donzelot's division took possession of the gardens of La Haye Sainte, notwithstanding the brave resistance of a Hanoverian battalion. The two other French divisions (those of Alix and Marcognet), numbering upwards of 13,000 infantry, besides cavalry, attacked Bylandt's Netherlanders (p. 139), who about noon had been ordered to take up their position in a line with the brigades of Kemp and Pack (see below), beyond a hollow way. The Netherlanders, having suffered severely from the French artillery, were unable to hold their ground and fell back on their second rank, where they rallied instantly. Picton's division, consisting of the two greatly-reduced brigades of Pack and Kemp, and mustering barely 3000 men, received the French attack with undaunted resolution. The struggle was brief, but of intense fierceness. The charge of the British was irresistible, and in a few moments the French were driven back totally discomfited. The success was brilliant, but dearly purchased, for the gallant Picton himself was one of the numerous slain. During the temporary confusion which ensued among Kemp's troops, who, however, soon recovered their order, the Duke communicated with Lord Uxbridge, who put himself at the head of Lord Edward Somerset's Household Brigade, consisting of two regiments of Life Guards, the Horse Guards, and Dragoon Guards. Meanwhile, too, a body of Milhaud's cuirassiers had advanced somewhat prematurely to La Haye Sainte and endeavoured to force their way up the heights towards the left centre of the Allied line. These two movements gave rise to a conflict of great fury between the élite of the cavalry of the hostile armies. For a time the French bravely persevered, but nothing could withstand the impetus of the Guards as they descended the slope, and the cuirassiers were compelled to fly in wild confusion. Somerset's brigade, unsupported, pursued with eager impetuosity. At this juncture two columns of the French infantry had advanced on Pack's brigade. The bagpipes gave forth their war-cry, and the gallant Highlanders dashed into the thickest of the fight, notwithstanding the numbers of their enemy. This was one of the most daring exploits of the day; but the mere handful of Northmen must inevitably have been cut to pieces to a man, had not Col. Ponsonby with the Inniskillings, the Scots Greys, and the Royal Dragoons opportunely rushed to the rescue. The cavalry charge was a brilliant success, and the French infantry were utterly routed. Pack's troops now recovered their order, and were restrained from the pursuit, but Ponsonby's cavalry, intoxicated with success, swept onwards. The Royals encountered part of Alix's division, which was advancing towards Mont St. Jean. A fearful scene of slaughter ensued, and the French again endeavoured to rally. This charge was simultaneous with that of Lord Uxbridge on the cuirassiers, as mentioned at p. 141. At the same time the Greys and Inniskillings, who were in vain commanded to halt and rally, ardently prosecuted their work of destruction. Somerset's and Ponsonby's cavalry had thus daringly pursued their enemy until they actually reached the French line near Belle Alliance. Here, however, their victorious career was checked. A fresh body of French cuirassiers and a brigade of lancers were put in motion against them, and they were compelled to retreat with considerable confusion and great loss. At this crisis Vandeleur's Light Dragoons came to the rescue, and the tide of the conflict was again turned; but the French, whose cavalry far outnumbered those of the Allies, again compelled the British to abandon the unequal struggle. Retreat was once more inevitable, and the loss immense, but the French gained no decided advantage. Vandeleur himself fell, and Ponsonby was left on the field dangerously wounded.

While the centre and left of the Allied line were thus actively engaged, the right was not suffered to repose. At a critical juncture, when Lord Saltoun and his two light companies were being hard pressed in the defence of the orchard of Hougomont, and had been reduced to a mere handful of men, a battalion of Guards under Col. Hepburn was sent to their relief and drove off the French tirailleurs, whose loss was enormous. The château had meanwhile taken fire, and the effects of the conflagration were most disastrous to the little garrison, but most fortunately for the sufferers the progress of the flames was arrested near the doorway, where a crucifix hung. The sacred image itself was injured, but not destroyed; and to its miraculous powers the Belgians attributed the preservation of the defenders. There was now a pause in the musketry fire, but the cannonade on both sides continued with increasing fury, causing frightful carnage. Erlon's and Reille's corps sustained a loss of nearly half their numbers, and of the former alone 3000 were taken prisoners. Nearly 40 of the French cannon were moreover silenced, their gunners having been slain. Napoleon now determined to make amends for these disasters by an overwhelming cavalry attack, while at the same time the infantry divisions of Jérôme and Foy were directed to advance. Milhaud's cuirassiers and a body of the French Guards, 40 squadrons in all, a magnificent and formidable array, advanced in three lines from the French heights, crossing the intervening valley, and began to ascend towards the Allies. During their advance the French cannonade was continued over their heads, ceasing only when they had nearly attained the brow of the opposite hill. The Allied artillery poured their discharge of grape and canister against the enemy with deadly effect, but without retarding their progress. In accordance with the Duke's instructions, the artillerymen now retreated for shelter behind the line; the French cavalry charged, and the foremost batteries fell into their possession. The Allied infantry, Germans as well as British, had by this time formed into squares. There was a pause on the part of the cavalry, who had not expected to find their enemy in such perfect and compact array; but after a momentary hesitation they dashed onwards. Thus the whole of the cuirassiers, followed by the lancers and chasseurs, swept through between the Allied squares, but without making any impression on them. Lord Uxbridge, with the fragments of his heavy cavalry, now hastened to the aid of the infantry, and drove the French back over the hill; but his numbers were too reduced to admit of his following up this success, and before long the French, vigorously supported by their cannonade, returned. Again they swept past the impenetrable squares, and again all their efforts to break them were baffled, while their own ranks were thinned by the fire of the undaunted Allies. Thus foiled, they once more abandoned the attack. Donzelot's infantry had meanwhile been advancing to support them, but, seeing this total discomfiture and retreat, they too retired from the scene of action. The Allied lines were therefore again free, and the cannonade alone was now continued on both sides.

After this failure, Napoleon commanded Kellermann, with his dragoons and cuirassiers, to support the retreating masses, and Guyot's heavy cavalry of the Guards advanced with the same object. These troops, consisting of 37 fresh squadrons, formed behind the shattered fragments of the 40 squadrons above mentioned, and rallied them for a renewed attack, and again the French line assumed a most threatening and imposing aspect. Perceiving these new preparations, the Duke of Wellington contracted his line so as to strengthen the Allied centre, immediately after which manœuvre the French cannonade burst forth with redoubled fury. Again a scene precisely similar to that already described was enacted. The French cavalry ascended the heights, where they were received with a deadly cannonade; the gunners retired from their pieces at the latest possible moment; the French rode in vast numbers between the squares, and again the British and German infantry stood immovable. The cavalry then swept past them towards the Allied rear, where they met with partial success. As in the earlier part of the day, Lord Uxbridge flew to the rescue with the remnants of his cavalry, vigorously seconded by Somerset and Grant, and again the French horsemen were discomfited. The battlefield at this period presented a most remarkable scene. Friends and foes, French, German, and British troops, were mingled in apparently inextricable confusion. Still, however, the Allied squares were unbroken, and the French attack, not being followed up by infantry, was again a failure. The assailants accordingly, as before, galloped down to the valley in great confusion, after having sustained some disastrous losses.

During the whole of this time the defence of Hougomont had been gallantly and successfully carried on, and Du Plat with his Brunswickers had behaved with undaunted courage when attacked by French cavalry and tirailleurs in succession. The brave general himself fell, but his troops continued to maintain their ground, whilst Adam's Brigade advanced to their aid. Overwhelming numbers of French infantry, however, had forced their way between them, and reached the summit of the hill, threatening the right wing of the Allies with disaster. At this juncture the Duke at once placed himself at the head of Adam's brigade and commanded them to charge. The assault was made with the utmost enthusiasm, and the French were driven from the heights. The entire Allied line had hitherto held its ground, and Hougomont proved impregnable. Napoleon therefore directed his efforts against La Haye Sainte, as a point of the utmost importance, which was bravely defended by Major von Baring and his staunch band of Germans. Ney accordingly ordered Donzelot's division to attack the miniature fortress. A furious cannonade opened upon it was the prelude to an attack by overwhelming numbers of tirailleurs. The ammunition of the defenders was speedily exhausted; the buildings took fire, and Baring with the utmost reluctance directed the wreck of his detachment to retreat through the garden. With heroic bravery the major and his gallant officers remained at their posts until the French had actually entered the house, and only when farther resistance would have been certain death did they finally yield (see p. 148) and retreat to the lines of the Allies. After this success, the French proceeded to direct a similar concentrated attack against Hougomont, but in vain, for arms and ammunition were supplied in abundance to the little garrison, whilst the cannonade of the Allies was in a position to render them efficient service. La Haye Sainte, which was captured between 5 and 6 o'clock p.m., now became a most advantageous *point d'appui* for the French tirailleurs, in support of whom Ney, during upwards of an hour, directed a succession of attacks against the Allied centre, but still without succeeding in dislodging or dismaying the indomitable squares. Their numbers, indeed, were fearfully reduced, but their spirit was unbroken. There was, moreover, still a considerable reserve which had not yet been in action. It was now nearly 7 p.m., and the victory on which the French had reckoned was still entirely unachieved.

Meanwhile Blücher, with his gallant and indefatigable Prussians, whose timely arrival, fortunately for the Allies, prevented Napoleon from employing his reserves against them, had been toiling across the wet and spongy valleys of St. Lambert and the Lasne towards the scene of action. The patience of the weary troops was well-nigh exhausted. 'We can go no farther', they frequently exclaimed. 'We *must*', was Blücher's reply. 'I have given Wellington my word, and you won't make me break it!' It was about 4.30 p.m. when the first Prussian battery opened its fire from the heights of Frichemont, about $2^1/_4$ miles to the S.E. of the Allied centre, whilst at the same time two cavalry regiments advanced to the attack. They were first opposed by Domont's cavalry division, beyond which Lobau's corps approached their new enemy. One by one the different brigades of Bülow's corps arrived on the field between Frichemont and Plancenoit. Lobau stoutly resisted their attack, but his opponents soon became too powerful for him. By 6 o'clock the Prussians had 48 guns in action, the balls from which occasionally reached as far as the Genappe road. Lobau was now compelled to retreat towards the village of Plancenoit, a little to the rear of the French centre at Belle Alliance. This was the juncture, between 6 and 7 o'clock, when Ney was launching his reiterated but fruitless attacks against the Allied centre, $2^1/_4$ miles distant from this point. Napoleon, with his attention and resources thus divided between the action against the British and the Prussian advance, almost equally critical, now despatched eight battalions of the guard and 24 guns to aid Marshal Lobau in the defence of Plancenoit, where a sanguinary conflict ensued. Hiller's brigade endeavoured to take the village by storm, and succeeded in gaining possession of the churchyard, but a furious and deadly fusillade from the houses compelled them to yield. Reinforcements were now added to the combatants of both armies. Napoleon sent four more battalions of guards to the scene of action, while fresh columns of Prussians united with Hiller's troops and prepared for a renewed assault. Again the village was taken, and again lost, the French even venturing to push their way to the vicinity of the Prussian line. The latter, however, was again reinforced by Tippelskirch's brigade, a portion of which at once participated in the struggle. About 7 o'clock Zieten arrived on the field, and united his brigade to the extreme left of the Allied line, which he aided in the contest near La Haye and Papelotte. Prussians continued to arrive later in the evening, but of course could not now influence the issue of the battle. It became apparent to Napoleon at this crisis that if the Prussians succeeded in capturing Plancenoit, while Wellington's lines continued steadfast in their position, a disastrous defeat of his already terribly-reduced army was inevitable. He therefore resolved to direct a final and desperate attack against the Allied centre, and to stimulate the flagging energies of his troops caused a report to be spread amongst them that Grouchy was approaching to their aid, although well knowing this to be impossible.

Napoleon accordingly commanded eight battalions of his reserve Guards to advance in two columns (to adopt a convenient expression, for it was really one column or mass, in two parts, advancing *en échelon*), one towards the centre of the Allied right, the other nearer to Hougomont, while they were supported by a reserve of two more battalions, consisting in all of about 5000 veteran soldiers, who had not as yet been engaged in the action. Between these columns were the remnants of Erlon's and Reille's corps, supported by cavalry; and somewhat in front of them Donzelot's division was to advance. Meanwhile the Duke hastened to prepare the wreck of his army to meet the attack. Du Plat's Brunswickers took up their position nearly opposite La Haye Sainte, between Halkett's and Alten's divisions. Maitland's and Adam's brigades were supported by a division of Netherlanders under Gen. Chassé, while Vivian with his cavalry quitted the extreme left and drew up in the rear of Kruse's Nassovians, who had already suffered severely, and now began to exhibit symptoms of wavering. Every available gun was posted in front of the line, and the orchard and plantations of Hougomont were strengthened by reinforcements. The prelude to the attack of the French was a renewed and furious cannonade, which caused frightful havoc among the Allies. Donzelot's division then advanced in dense array from La Haye Sainte, intrepidly pushing its way to the very summit of the height on which the Allies stood. At the same time several French guns supported by it were brought within a hundred yards of the Allied front, on which they opened a most destructive cannonade. Kielmannsegge's Hanoverians suffered severe loss, the remains of Ompteda's German brigade were almost annihilated, and Kruse's Nassovians were only restrained from taking to flight by the efforts of Vivian's cavalry. The Prince of Orange then rallied the Nassovians and led them to the charge, but they were again driven back, and the Prince himself severely wounded. Du Plat's Brunswickers next came to the rescue and fought gallantly, but with no better result. The Duke, however, rallied them in person, and the success of the French was brief. At the same time the chief fury of the storm was about to burst forth farther to the right of the Allies. The Imperial Guard, commanded by the heroic Ney, Friant, and Michel, and stimulated to the utmost enthusiasm by an address from Napoleon himself, formed in threatening and imposing masses on the heights of Belle Alliance, and there was a temporary lull in the French cannonade. The two magnificent columns, the flower of the French army, were now put in motion, one towards Hougomont and Adam's brigade, the other and main part in the direction of Maitland and his Guards. As soon as the Guards had descended from the heights, the French batteries recommenced their work of destruction with terrible fury and precision, but were soon compelled to desist when they could no longer fire over the heads of their infantry. The latter had nearly attained the summit of the heights of the Allies, when the British gunners again resumed their work with redoubled energy, making innumerable gaps in the ranks of their assailants. Ney's horse was shot under him, but the gallant marshal continued to advance on foot; Michel was slain, and Friant dangerously wounded. Notwithstanding these casualties, the Guards gained the summit of the hill and advanced towards that part of the line where Maitland's brigade had been ordered to lie down behind the ridge in the rear of the battery which crowned it. The Duke commanded here in person at this critical juncture. The French tirailleurs were speedily swept away by showers of grape and canister, but the column of French veterans continued to advance towards the apparently-unsupported battery. At this moment the Duke gave the signal to Maitland, whose Guards instantaneously sprang from the earth and saluted their enemy with a fierce and murderous discharge. The effect was irresistible: the French column was rent asunder and vainly endeavoured to deploy; Maitland and Lord Saltoun gave orders to charge; and the British Guards fairly drove their assailants down the hill.

Meanwhile the other column of the Imperial Guard was advancing farther to the right, although vigorously opposed by the well-sustained fire of the British artillery, and Maitland's Guards returned rapidly and without confusion to their position to prepare for a new emergency. By means of a skilful manœuvre, due to himself, Col. Colborne, with the 52nd, 71st, and 85th, now brought his forces to bear on the flank of the advancing column, on which the three regiments simultaneously poured their fire. At the same time Maitland and his Guards again charged with fierce impetuosity from their 'mountain throne', while General Chassé ordered his batteries to advance and assumed the command of Dittmer's brigade. The Imperial Guard was forced to retire. In this direction, therefore, the fate of the French was sealed, and the Allies were triumphant. Farther to the left of the Allied line, moreover, the troops of Donzelot, Erlon, and Reille were in the utmost confusion, and totally unable to sustain the conflict. On the extreme left, however, the right wing of the French was still unbroken, and the Young Guard valiantly defended Plancenoit against the Prussians, who fought with the utmost bravery and perseverance notwithstanding the fearful losses they were sustaining. Lobau also stoutly opposed Bülow and his gradually-increasing corps. Napoleon's well-known final order to his troops — 'Tout est perdu! Sauve qui peut!' — was wrung from him in his despair on seeing his Guard utterly routed, his cavalry dispersed, and his reserves consumed. This was about 8 o'clock in the evening, and the whole of the Allied line, with the Duke himself among the foremost, now descended from their heights, and, notwithstanding a final attempt at resistance on the part of the wreck of the Imperial Guard, swept all before them, mounted the enemy's heights, and even passed Belle Alliance itself. Still the battle raged fiercely at and around Plancenoit, but shortly after 8 o'clock the gallant efforts of the Prussians were crowned with success. Plancenoit was captured, Lobau and the Young Guard defeated after a most obstinate and sanguinary struggle, the French retreat became general, and the victory was at length completely won. Not until the Duke was perfectly assured of this did he finally give the order for a general halt, and the Allies now desisted from the pursuit at a considerable distance beyond Belle Alliance. On his way back to Waterloo, Wellington met Blücher at the Maison Rouge, or Maison du Roi, not far from Belle Alliance, and after mutual congratulations both generals agreed that they must advance on Paris without delay. Blücher, moreover, many of whose troops were comparatively fresh, undertook that the Prussians should continue the pursuit, a task of no slight importance and difficulty, which Gen. Gneisenau most admirably executed, thus in a great measure contributing to the ease and rapidity of the Allied march to Paris.

So ended one of the most sanguinary and important battles which history records, in the issue of which the whole of Europe was deeply interested. All the troops fought with great bravery, and many prodigies of valour on the part of regiments, and acts of daring heroism by individuals, are on record. The loss of life on this memorable day was commensurate with the long duration and fearful obstinacy of the battle. Upwards of 50,000 soldiers perished, or were *hors de combat*. The loss of the Allies (killed, wounded, and missing) amounted to about 14,000 men. Of these the British alone lost 6932, including 456 officers; the German contingents 4494, including 246 officers. The total loss of the Prussians was 6700 men, of whom 223 were officers. The Netherlanders estimated their loss at 4000 from the 15th to 18th June. The loss of the French has never been ascertained with certainty, but probably amounted to 25,000 at least, besides 7800 prisoners taken by the Allies. About 227 French guns were also captured, 150 by the Allies, the rest by the Prussians.

Napoleon's errors in the conduct of the battle were perhaps chiefly these: — that he began the battle at too late an hour, since delay was to the advantage of Wellington who was expecting the Prussians; that he wasted his cavalry reserves in a reckless manner; that he neglected to take into account the steadiness of British infantry; and that he sent no order to Grouchy, who had 33,000 troops, from 1 a.m. on the 17th June till 10 a.m. on the 18th, and even then and thereafter left him without exact instructions in the event of Blücher proceeding to join Wellington. The Duke of Wellington is sometimes blamed for giving battle with a forest in the rear, which would preclude the possibility of retreat; but the groundlessness of the objection is apparent to those who are acquainted with the locality, for not only is the Forêt de Soignes traversed by good roads in every direction, but it consists of lofty trees growing at considerable intervals and unencumbered by underwood. More open to criticism is the keeping of about 18,000 men at Hal and Tubize instead of ordering them to Waterloo on the morning of the 18th to take part in the fight. It is a common point of controversy among historians, whether the victorious issue of the battle was mainly attributable to the British or the Prussian troops. The true answer probably is, that the contest would have been indecisive but for the timely arrival of the Prussians. It has already been shown how the Allied line successfully baffled the utmost efforts of the French until 7 p.m., and how they gloriously repelled the final and most determined attack of the Imperial Guard about 8 o'clock. The British and Allied troops, therefore, unquestionably bore the burden and heat of the day; they virtually annihilated the flower of the French cavalry, and committed fearful havoc among the veteran Guards, on whom Napoleon had placed his utmost reliance. At the same time it must be remembered that the first Prussian shots were fired about half-past four, that by half-past six upwards of 15,000 of the French (Lobau's corps, consisting of 6600 infantry and 1000 artillery, with 30 guns; 12 battalions of the Young Imperial Guard, about 6000 men in all; 18 squadrons of cavalry, consisting of nearly 2000 men) were drawn off for the new struggle at Plancenoit, and that the loss of the Prussians was enormous for a conflict comparatively so brief, proving how nobly and devotedly they performed their part. The Duke of Wellington himself, in his despatch descriptive of the battle, says 'that the British army never conducted itself better, that he attributed the successful issue of the battle to the cordial and timely assistance of the Prussians, that Bülow's operation on the enemy's flank was most decisive, and would of itself have forced the enemy to retire, even if he (the Duke) had not been in a situation to make the attack which produced the final result'. The French colonel *Charras*, in his 'Campagne de 1815' (pub. at Brussels, 1858), a work which was long prohibited in France, thus sums up his opinion regarding the battle: 'Wellington par sa ténacité inébranlable, Blücher par son activité audacieuse, tous les deux par l'habileté et l'accord de leurs manœuvres ont produit ce résultat'. — The battle is usually named by the Germans after the principal position of the French at Belle Alliance, but it is far more widely known as the Battle of Waterloo, the name given to it by Wellington himself.

About halfway to Mont St. Jean, which is about 2 M. from Waterloo, is the monument of Col. Stables, situated behind a farm-house on the right, and not visible from the road. The road to the left leads to the royal château of Tervueren (p. 137), that to the right to Braine-le-Château.

The road from Waterloo to **Mont St. Jean** (p. 138) is bordered by an almost uninterrupted succession of houses. At the village, as already remarked, the road to Nivelles diverges to the right from that to Namur. To the right and left, immediately beyond the last houses, are depressions in the ground where the British reserves were stationed.

About $^2/_3$ M. beyond the village we next reach a bye-road, which intersects the highroad at a right angle, leading to the left to Papelotte and Wavre, and to the right to Braine l'Alleud. Here, at the corner to the right, once stood an elm, under which the Duke of Wellington is said to have remained during the greater part of the battle. The story, however, is unfounded, as it is well known that the Duke was almost ubiquitous on that memorable occasion. The tree has long since disappeared under the knives of credulous relic-hunters.

On the left, beyond the cross-roads, stands an *Obelisk* to the memory of the Hanoverian officers of the German Legion, among whose names that of the gallant Ompteda stands first. Opposite to it rises a *Pillar* to the memory of Colonel Gordon, bearing a touching inscription. Both these monuments stand on the original level of the ground, which has here been considerably lowered to furnish materials for the Mound of the Lion. In this neighbourhood Lord Fitzroy Somerset, afterwards Lord Raglan, the Duke's military secretary, lost his arm.

About $^1/_4$ M. to the right rises the **Mound of the Belgian Lion,** 200 ft. in height, thrown up on the spot where the Prince of Orange was wounded in the battle. The lion was cast by Cockerill of Liège (p. 250), with the metal of captured French cannon, and is said to weigh 28 tons. The French soldiers, on their march to

Antwerp in 1832, hacked off part of the tail, but Marshal Gérard protected the monument from further injury. The mound commands the best survey of the battlefield, and the traveller who is furnished with the plan and the sketch of the battle, and has consulted the maps at the Hôtel du Musée, will here be enabled to form an idea of the progress of the fight. The range of heights which extends past the mound, to *Smohain* on the E. and to *Merbraine* on the W., was occupied by the first line of the Allies. As the crest of these heights is but narrow, the second line was enabled to occupy a sheltered and advantageous position on the northern slopes, concealed from the eye of their enemy. The whole line was about $1^1/_2$ M. in length, forming a semicircle corresponding to the form of the hills. The centre lay between the mound and the Hanoverian monument.

The chain of heights occupied by the French is 1 M. distant, and separated from the Allied position by a shallow intervening valley, across which the French columns advanced without manœuvring, being however invariably driven back. The Allied centre was protected by the farm of **La Haye Sainte,** situated on the right of the road, about 100 paces from the two monuments. It was defended with heroic courage by a light battalion of the German Legion, commanded by Major von Baring, whose narrative is extremely interesting.

After giving a minute description of the locality and the disposition of his troops, he graphically depicts the furious and repeated assaults successfully warded off by his little garrison, and his own intense excitement and distress on finding that their stock of ammunition was nearly expended. Then came the terrible catastrophe of the buildings taking fire, which the gallant band succeeded in extinguishing by pouring water on it from their camp-kettles, although not without the sacrifice of several more precious lives. "Many of my men", he continues, "although covered with wounds, could not be induced to keep back. 'As long as our officers fight, and we can stand', was their invariable answer, 'we won't move from the spot!' I should be unjust to the memory of a rifleman named Frederick Lindau, if I omitted to mention his brave conduct. He had received two severe wounds on the head, and moreover had in his pocket a purseful of gold which he had taken from a French officer. Alike regardless of his wounds and his prize, he stood at a small side-door of the barn, whence he could command with his rifle the great entrance in front of him. Seeing that his bandages were insufficient to stop the profuse bleeding from his wounds, I desired him to retire, but he positively refused, saying: 'A craven is he who would desert you as long as his head is on his shoulders!' He was, however, afterwards taken prisoner, and of course deprived of his treasure." He then relates to what extremities they were reduced by the havoc made in the building by the French cannonade, and how at length, when their ammunition was almost exhausted, they perceived two fresh columns marching against them. Again the enemy succeeded in setting the barn on fire, and again it was successfully extinguished in the same manner as before.

"Every shot we fired increased my anxiety and distress. I again despatched a messenger for aid, saying that I must abandon the defence if not provided with ammunition, — but in vain! As our fusillade diminished, our embarrassment increased. Several voices now exclaimed: 'We will stand by you most willingly, but we must have the means of defending ourselves!' Even the officers, who had exhibited the utmost bravery throughout the day, declared the place now untenable. The enemy soon perceived our defenceless condition, and boldly broke open one of the doors. As but few could enter at a time, all who crossed the threshold were bayonetted, and those behind hesitated to encounter the same fate. They therefore clambered over the walls and roofs, whence they could shoot down my poor fellows with impunity. At the same time they thronged in through the open barn, which could no longer be defended. Indescribably hard as it was for me to yield, yet feelings of humanity now prevailed over those of honour. I therefore ordered my men to retire to the garden at the back. The effort with which these words were wrung from me can only be understood by those who have been in a similar position."

"As the passage of the house was very narrow, several of my men were overtaken before they could escape. One of these was the Ensign Frank, who had already been wounded. He ran through with his sabre the first man who attacked him, but the next moment his arm was broken by a bullet. He then contrived to escape into one of the rooms and conceal himself behind a bed. Two other men fled into the same room, closely pursued by the French, who exclaimed: '*Pas de pardon à ces brigands verts!*' and shot them down before his eyes. Most fortunately, however, he remained undiscovered until the house again fell into our hands at a later hour. As I was now convinced that the garden could not possibly be maintained when the enemy was in possession of the house, I ordered the men to retreat singly to the main position of the army. The enemy, probably satisfied with their success, molested us no farther."

The door of the house still bears traces of the French bullets. Several of the unfortunate defenders fled into the kitchen, adjoining the garden at the back on the left. The window was and is still secured with iron bars, so that all escape was cut off. Several were shot here, and others thrown into the kitchen-well, where their bodies were found after the battle. An iron tablet bears an inscription to the memory of the officers and privates who fell in the defence of the house.

Farther to the E. are *Papelotte*, *La Haye*, and *Smohain*, which served as advanced works of the Allies on their extreme left. They were defended by Nassovians and Netherlanders under Duke Bernhard of Saxe-Weimar, but fell into the hands of the French about half-past 5 o'clock.

The defenders of **Goumont,** or **Hougomont,** another advanced work of the Allies, situated about $^1/_2$M. to the S.W. of the Lion, were more fortunate. This interesting spot formed the key to the British position, and had Napoleon once gained possession of it, his advantage would have been incalculable. The buildings still bear many traces of the fearful scenes which were enacted here. It is computed that throughout the day the attacks of nearly 12,000 men in all were launched against this miniature fortress, notwithstanding which the garrison held out to the last (see p. 150). The French stormed the orchard and garden several times, but they did not succeed in penetrating into the precincts of the buildings. The latter, moreover, caught fire, adding greatly to the embarrassment of the defenders, but happily the progress of the flames was arrested. Hougomont was at that time an old, partly dilapidated château, to which several outbuildings were attached.

The whole was surrounded by a strong wall, in which numerous loop-holes had been made by express orders of the Duke in person, thus forming an admirable though diminutive stronghold. Notwithstanding these advantages, however, its successful defence against the persistent attacks of overwhelming numbers was solely due to the daring intrepidity of the little garrison. The wood by which it was once partly surrounded was almost entirely destroyed by the cannonade. The loop-holes, as well as the marks of the bullets, are still seen, and the place presents a shattered and ruinous aspect to this day. The orchard contains the graves of Capt. Blackman, who fell here, and of Sergt. Cotton, a veteran of Waterloo who died at Mont St. Jean in 1849 (1/2 fr. is exacted from each visitor to the farm). Hougomont is about 1 M. from Braine l'Alleud (p. 151).

The neighbourhood of Hougomont is said to have been the scene of the following well-authenticated anecdote. General Halkett's brigade, consisting of raw levies of troops, most of whom now faced an enemy for the first time, were exposed to a galling fire from Cambronne's brigade, which formed the extreme left of the enemy's line. Halkett sent his skirmishers to meet the vanguard of the French, somewhat in advance of whom Gen. Cambronne himself rode. Cambronne's horse having been shot under him, Halkett immediately perceived that this was an admirable opportunity for a 'coup de main' calculated to inspire his troops with confidence. He therefore galloped up alone to the French general, threatening him with instantaneous death if he did not surrender. Cambronne, taken by surprise, presented his sword and surrendered to the gallant general, who at once led him back to the British line. Before reaching it, however, Halkett's horse was struck by a bullet and fell. Whilst struggling to disengage himself, he perceived to his extreme mortification that Cambronne was hastening back to his own troops! By dint of great efforts, however, Halkett got his horse on his legs again, galloped after the general, overtook him, and led him back in triumph to his own line.

The field-road to **Belle Alliance** from the gate of the farm skirts the wall to the left. It soon becomes narrower, and after leading about 50 paces to the right passes through a hedge, traverses a field, and passes an embankment. After a walk of 5 min. a good path is reached, leading to the highroad in 12 min. more. Coster's house lies to the right. In a straight direction the road leads to Plancenoit (p. 151). Belle Alliance is situated on the left. This name is applied to a low white house of one story on the roadside, now a poor tavern, 1 M. to the E. of Hougomont.

A marble slab over the door bears the inscription: '*Rencontre des généraux Wellington et Blucher lors de la mémorable bataille du 18. Juin 1815, se saluant mutuellement vainqueurs*'. The statement, however, is erroneous. It is well ascertained that Blücher did not overtake the Duke until the latter had led his troops as far as *La Maison du Roi*, or *Maison Rouge*, on the road to Genappe, about 2 M. beyond Belle Alliance, where he gave the order to halt. This was the scene of the well-known anecdote so often related of the Duke, who when urged not to expose himself unnecessarily to danger from the fire of the straggling fugitives, replied: 'Let them fire away. The victory is gained, and my life is of no value now!'

The house of Belle Alliance was occupied by the French, and their lines were formed adjacent to it. Napoleon's post during the greater part of the battle was a little to the right of the house. Not far to the S. of Belle Alliance is the **French Monument** (a bronze eagle, by *Gérome*; 1904), commemorating the heroic attack of the French Imperial Guard under Marshal Ney (comp. p. 145).

On the N. side of Belle Alliance a field-road diverges from the highroad, and leads to **Plancenoit,** or *Planchenois*, a village situated 1 M. to the S.E., which the traveller who desires to appreciate the important part acted by the Prussians in the battle should not fail to visit. To the left, on a slight eminence near the village, rises the **Prussian Monument**, an iron obelisk with an appropriate inscription in German. It was injured by the French when on their way to the siege of Antwerp in 1832, but has since been restored.

The battle between the French and the Prussians raged with the utmost fury at and around Plancenoit from half-past six till nearly nine o'clock. The churchyard was the scene of the most sanguinary struggles, in which vast numbers of brave soldiers fell on both sides. The village was captured several times by the Prussians, and again lost; but they finally gained possession of it between 8 and 9 o'clock. The combatants of both armies in this conflict were all comparatively fresh, and the fury with which they fought was intensified by the bitter hostility of the two nations, and a thirst for vengeance on the part of the Prussians for previous reverses. The victory on this part of the field was therefore achieved towards 8 o'clock, and the defeat of the French was rendered doubly disastrous by the spirited and well-organized pursuit of Gneisenau.

The French retreat, which soon became a disorderly *sauve qui peut*, followed the road to *Genappe* (p. 212), a village about 4 M. to the S. of Plancenoit. Near Genappe, where the road was blocked with cannon and waggons, the Prussians captured Napoleon's travelling carriage, which the emperor had probably just quitted in precipitate haste, as it still contained his hat and sword.

Continuation of Railway Journey. The next station beyond Waterloo is (12 M. from Brussels) **Braine l'Alleud**, Flem. *Eigen-Brakel* (355 ft.; *Hôtel du Midi; Hôtel de l'Etoile; Buffet de la Station*, opposite the station), a manufacturing town with 6600 inhab., whence the Mound of the Lion (p. 147) on the field of Waterloo, which is visible to the left, is $1^1/_2$ M. distant. The road to it leads directly N. from the station.

Steam Tramway (5 trains daily, in $1^1/_4$-$1^3/_4$ hr.) viâ *Rixensart* (p. 226) to (14 M.) *Wavre* (p. 237). — Branch-line to *Tubize*, see p. 208.

$15^1/_2$ M. *Lillois*. — 18 M. *Baulers*, a suburb of Nivelles, is the junction of the Manage and Ottignies line (p. 212).

$18^1/_2$ M. **Nivelles** (325 ft.; *Hôt. du Mouton Blanc*), Flem. *Nyvel*, on the *Thines*, a manufacturing town with 10,600 inhab., owes its origin to a convent founded here about the middle of the 7th cent. by Ita, wife of Pepin of Landen. The Romanesque church of the convent, built in the 11th cent., has two choirs; the interior suffered defacement in the 18th cent., though the crypt and the badly restored cloisters still remain purely Romanesque. The tower, one of the loftiest in Belgium, was restored in 1859, after a fire, with little success. On the high-altar is the beautiful 13th cent. reliquary of St. Gertrude (d. 659; daughter of Pepin), to whom the church is dedicated; and among the many interesting objects in the treasury is the saint's crystal goblet. A monument in the town, by Count

Lalaing (1899), commemorates *J. de Burlet*, the statesman, and there is another to *Baron de Seutin*. The station is called *Nivelles-Est*, and lies at some distance from the town (*Nivelles-Nord*, see p. 212).

The *Baulers-Fleurus-Châtelineau* line diverges at Nivelles-Est: 22 M., in $1^1/_4$ hr. Fleurus, see p. 237, 238; Châtelineau, p. 214.

$23^1/_2$ M. *Obaix-Buzet*. — $25^1/_2$ M. **Luttre** (465 ft.), the junction of lines to *Jumet-Brûlotte* (25,900 inhab.; Charleroi, Châtelineau) and to *Piéton* (p. 210), viâ *Trazegnies*. Our line here unites with the Ghent and Braine-le-Comte railway, which proceeds, viâ (29 M.) *Courcelles-Motte*, (30 M.) *Roux*, (33 M.) *Marchienne-au-Pont*, and ($33^1/_2$ M.) *Marchienne-Est* to —

35 M. **Charleroi** (see p. 213).

13. From Brussels to Antwerp viâ Malines.

$27^1/_2$ M. Railway to *Malines* in 22-45 min. (fares 2 fr. 10, 1 fr. 40, 80 c.); to *Antwerp* (Central Station) in $^3/_4$-$1^1/_2$ hr. (fares 4 fr. 30, 2 fr. 90, 1 fr. 70 c.). The trains, some of which are 'saloon-trains' (see p. xvii), start from the Gare du Nord, but passengers from the station of the Quartier Léopold (p. 83) may sometimes make connection at Schaerbeek (p. 229). Several trains, including some expresses, run to the South Station at Antwerp (comp. p. 159). — The line from Brussels to Malines, opened in 1835, is the oldest railway in Belgium.

Brussels, see p. 83. — 2 M. *Schaerbeek; $4^1/_2$ M. Haren-Nord* (comp. p. 229). A fertile and grassy plain, through which the *Senne* winds, is traversed.

$6^1/_4$ M. *Vilvorde* (52 ft.), Flem. *Vilvoorden*, a small and very ancient town on the Senne, has 13,000 inhab. and a school of horticulture. A monument near the station commemorates the painter Portaels (p. 93), a native of the place. The parish-church (14th cent.) contains some choir-stalls from Grimberghen (p. 136).

A melancholy interest attaches to Vilvorde as the scene of the martyrdom of William Tyndale, the zealous English Reformer and translator of the Bible. He was compelled to leave England on account of his heretical doctrines in 1523, and the same year he completed his translation of the New Testament from the Greek. He then began to publish it at Cologne, but was soon interrupted by his Romish antagonists, to escape from whom he fled to Worms, where the publication was completed in 1525. Copies soon found their way to England, where prohibitions were issued against them, in consequence of which most of them were burnt. 'They have done no other thing than I looked for', observed the pious translator, on hearing of this; 'no more shall they do, if they burn me also!' Notwithstanding the vehement opposition of Archbp. Warham, Card. Wolsey, and Sir Thomas More (who vainly strove to refute the new doctrine in a work of 7 vols.), four new editions rapidly found their way to England. In 1529 Tyndale began to publish the first four books of the Old Testament at Antwerp, where he now acted as chaplain to the British merchants settled in that city. He was at length arrested through the treachery of a spy, and sent to Vilvorde, where he was imprisoned for two years. He was then tried, and condemned as a heretic. On 6th Oct., 1536, he was chained to the stake, strangled, and finally burnt to ashes. His last words were: 'Lord, open the King of England's eyes!' He was a man of simple and winning manners, indefatigable industry, and fervent piety. His New Testament, which was translated independently of his illustrious predecessor Wycliffe, and his still more cel-

MALINES
(MECHELEN)
1:17.500
Meter
Tramway
1 Eglise du Grand Béguinage A2
2 " Notre-Dame d'Hanswyk C5
3 " Sts Pierre et Paul C3
4 Hôpital civil (Notre Dame) D3
5 " d'Oliveten A3
6 " des Couples mariés C5
7 " Ste Hedwige BC4
8 Maison de la Grande Arbalète B4
9 Monument de Marg. d'Autriche C3
10 " van Beneden B5
11 Poste C3
12 Refuge de St Trond B2
13 Schepenhuis B3
Rumpst, Anvers
Porte d'Anvers
Caserne
Hôpital Militaire
Prison
Porte des Vaches
Ste Catherine
Abattoir
Mont de Piété
St Jean
Archevêché
Pont Winket
Collège St Rombaut
Marché au Bétail
Théâtre
Grand Séminaire
St Rombaut
Hôt de Ville
Pal. de Justice
Caserne
Pte d'Adeghem
Grand' Place
Halles
Pte de Neckerspoel
Marché au Beurre
Marché au Poisson
Gd Pont
Egl. des Jésuites
Athénée Royal
Jardin Botanique
Notre Dame
Pte de Bruxelles
Pl. Raghenо
Pl. d'Egmont
Pte d'Egmont
Académie
Eglise
Magasin Central
Pl. de la Station
Station
Arsenal des Chemins de Fer
Termonde
Bruxelles
Anvers
Heyst, Gheel
Louvain
Boulevard des Capucins
Boulevard des Arbalétriers
Boulevard de la Porte
Boulev. des Soeurs Noires
Boulev. Ste Catherine
Boulevard de l'Abattoir
Rue d'Adeghem
Rue Notre Dame
Longue Rue Neuve
Rue Léopold
Ch. de Louvain
Chaussée de Lierre
Chaussée d'Hombeeck
Chaussée de Bruxelles
Schoute Str.
Dyle
Canal
Geogr. Anst. v. Wagner & Debes, Leipzig

ebrated contemporary Luther, forms the basis of the Authorised Version. It is a remarkable fact, that the year after his martyrdom the Bible was published throughout England by royal command, and appointed to be placed in every church for the use of the people.

We catch a distant view here, on the right, of the village of *Perck* (3 M. from the railway), near which is the farm-house of *Dry Toren*, once the country-seat of David Teniers the Younger (d. 1690; buried in the church of Perck).

Near the village of *Elewyt*, $1^3/_4$ M. to the E. of ($8^1/_2$ M.) *Eppeghem*, stands the old château of *Steen*, purchased for 93,000 florins by Rubens in 1635 as a summer-resort (restored). — 10 M. *Weerde*. The huge tower of the cathedral of Malines now becomes conspicuous in the distance. The train crosses the Louvain Canal.

13 M. **Malines.** — **Hotels.** Near the Railway Station (Place de la Station): Hôtel de l'Europe (Pl. a; C, 6), with café-restaurant, R. 2-3, B. 1, D. 2 fr.; Hôt. de la Couronne (Pl. b; C, 6); Hôtel de la Station (Pl. c; C, 6), with restaurant, R. from $2^1/_2$, B. $^3/_4$ fr. — In the Town, $^3/_4$ M. from the station: Hôtel de la Coupe (Pl. d; B, C, 3), Hôtel Buda (Pl. e; B, 3), both in the Grand' Place, near the cathedral, R. 3, B. 1, D. $2^1/_2$ fr.; Hôtel de la Cour de Beffer (Pl. f; C, 3), Rue de Beffer 22, near the Grand' Place, with café-restaurant, R. from 2, B. $^3/_4$, D. $2^1/_2$ fr.; Cheval d'Or (Pl. g; B, 3), Rue des Béguines 2, near the cathedral, all these unpretending. — *Café des Arts*, Bruul 46; *Augustinerbräu*, Grand' Place; *Railway Restaurant*. — *Post & Telegraph Office* (Pl. 11; C, 3), Rue de Beffer, at the corner of the Grand' Place.

A visit to the Cathedral, the paintings by Rubens in the churches of St. Jean and Notre Dame, the Palais de Justice, and the old houses in the Quai au Sel and the Quai aux Avoines may be accomplished in half-a-day.

The ancient town of *Malines* (25 ft.), Flem. *Mechelen* (57,300 inhab.), situated on the tidal river *Dyle*, which flows through the town in numerous arms, contains many interesting old buildings. The quietness of the town forms a strong contrast to the busy scene at the station, which possesses extensive railway-workshops and is the focus of several of the most important railways in Belgium (Liège-Louvain-Ostend, Antwerp-Brussels, Malines-Saint-Nicolas).

Malines, the mediæval *Machlina* (lat. *Mechlinia*), became in 915 a possession of the Bishops of Liège, though in ecclesiastical matters it had long been subject to the diocese of Cambrai. Under the family of *Berthold* or *Berthoud*, the episcopal stewards, it gained an almost independent position in 1213, but in 1332 Bishop Adolf de la Marck sold the consistently rebellious town to Count Louis of Flanders. In 1369 it was incorporated with Burgundy, and in 1473 it became the seat of the Provincial Court or Great Council, the supreme tribunal in the Netherlands. After the death of Charles the Bold, his widow, *Margaret of York*, took up her abode in Malines, and here were brought up the children of Maximilian of Austria, *Philip the Handsome* (p. xxi) and *Margaret of Austria* (d. 1530), celebrated as regent of the Netherlands and instructress of Charles V. When *Maria of Hungary* (p. 97), Margaret's successor, transferred her residence to Brussels in 1546, Malines was compensated by being made the seat of an archbishopric, the holder of which was primate of the Netherlands and of Cambrai (and even, from 1801 to 1817, of Mayence). The first archbishop was *Antoine Perrenot de Granvella* (d. 1586), minister of Margaret of Parma. To this day Malines is the ecclesiastical capital of Belgium.

From the Railway Station (Pl. C, 6), we follow the short Rue Conscience, bearing to the right, to the Porte d'Egmont (Pl. C, 5), traverse the *Place d'Egmont*, and cross the Dyle (picturesque view). Near the bridge, to the right, are the *Athénée Royal* (Pl. C, 4), the old *Lodge of the Teutonic Order* ('Commanderie de Pitsembourg'), dating from the 17th cent., and the fine *Botanical Garden* (open daily, adm. 1/2 fr.; free on Mon. & Frid. in fine weather only), adorned with a statue of Dodonæus (1517-85), a native of Malines.

On the left side of the Bruul, which leads hence to the Grand' Place, is the *Jesuit Church* (Pl. B, C, 4), built by L. Faid'herbe in the baroque style as the 'Chapelle de Lelieëndael', with a handsome high-altar and three good reliefs on the galleries.

The Grand' Place (Pl. B, C, 3), or market-place, is still surrounded by picturesque gabled houses of the 16-18th cent., among which may be singled out Nos. 12 & 24. — Immediately to the right is the old Cloth Hall (*Halles;* Pl. C, 3), rebuilt in 1320 et seq. on the model of the Halles of Bruges (p. 32). The uncompleted belfry bears a superstructure of the 16th cent., with two octagonal turrets.

Inside, to the right, is the insignificant Musée Communal (1844), containing a collection of civic antiquities, reminiscences of Margaret of Austria, and a few pictures, including a small Crucifixion by Rubens. — Concierge in the court, to the left, 50 c.; open free on Sun., 9-4.

The *Post and Telegraph Office* (Pl. 11; C, 3), to the left, at the corner of the Rue de Beffer (p. 157), was begun in 1529 by *Rombout Keldermans* of Malines in the late-Gothic style for the Great Council, but was left unfinished and was reconstructed in 1902-1904.

In the centre of the Grand' Place is a statue of *Margaret of Austria* (Pl. 9), by J. Tuerlinckx (1849). — Behind this is the *Hôtel de Ville* (Pl. B, 3), built in the beginning of the 14th cent., but entirely remodelled in 1715. Opposite this building, and standing a little way back from the Place, is the Gothic *Vieux Palais* (1374), the old '*Schepenhuis*' (Pl. 13; B, 3), or house of the bailiffs, from 1474 to 1618 seat of the Great Council, but now containing the *City Library* and the valuable *Municipal Archives* (closed on Thurs. & Sun.). Among the contents of the last are the city's account-books since 1311 and a 'graduale' from the chapel of Margaret of Austria.

The *Cathedral of St. Rombold or Romuald (*St. Rombaut*, Pl. B, 3; closed from 12 to 2.30, and after 5.30 p.m.), begun at the end of the 13th cent., completed in 1312, but to a great extent rebuilt, after a fire in 1342, in the 14th and 15th cent., has been the archiepiscopal metropolitan church since 1560. It is a cruciform Gothic church with a richly-decorated choir and a huge unfinished late-Gothic W. tower (324 ft. in height), which was begun in 1452 and intended to be the highest tower in Christendom (projected height 550 ft., 22 ft. higher than the spire of Ulm Cathedral). The face of the clock on the tower, dating from 1708, is 43 ft. in diameter. The church was almost entirely erected with money paid by the pilgrims who flocked hither in the 14th and 15th centuries to obtain the indulgences issued by Pope Nicholas V. A thorough restoration of the whole building, begun in 1896, is now approaching completion.

The Interior has an area of 4650 sq. yds.; its length is 306 ft.; the nave is 89 ft. high and 40 ft. wide. — NAVE. The *Pulpit*, carved in wood, by *Boeckstuyns* of Malines (1723), represents the Conversion of St. Norbert. Above, St. John and the women at the foot of the Cross, at the side, Adam and Eve and the serpent. By the pillars are statues of the Apostles (1774). Elaborately carved Gothic organ-choir. — In the N. aisle, 1st chapel: Monument in marble to Archbishop Méan (d. 1831), by *L. Jehotte*. — In the S. aisle: twenty-five indifferently-painted scenes from the history of St. Rombold (d. 775; Flemish school of the 15th cent., restored in 1843).

TRANSEPTS. In the S (r.) arm: *Altar-piece by *Van Dyck*, representing the Crucifixion, painted in 1627 (covered). This is one of the finest of the master's works, and is worthy of the most careful inspection. The composition is extensive and skilfully arranged, and the gradations of grief, from the profound resignation of the Virgin to the passionate sorrow of Mary Magdalen, are particularly well expressed. Behind are some frescoes (saints) of the 14th cent., discovered in 1899. — In the N. (l.) transept: *Erasmus Quellin*, Adoration of the Shepherds. — The large modern stained-glass windows by *J. F.* and *L. Pluys* of Malines, commemorate the promulgation of the dogma of the Immaculate conception of the Virgin (1854).

The CHOIR contains handsome modern stained glass, by *J. F. Pluys* (1860), carved stalls in the Gothic style, by *W. Goyers* (p. 94), and a baroque altar, by *L. Faid'herbe* (1665). To the right in the retro-choir are a modern monument to the Berthold Family (1801; p. 153), incorporating a group by *Faid'herbe*, and a number of large pictures, chiefly by *Herreyns*, *Verhaghen*, *Lens*, and other painters of the early part of the 19th century, representing scenes from the life of St. Rombold. In the 1st and 7th chapels are the arms of the knights of the Golden Fleece, who held a chapter here in 1491. The 5th chapel contains the altar of St. Engelbert (d. 1225), Archbishop of Cologne, with a chased brazen antependium or frontal, by *L. van Ryswyck* of Antwerp (1875). The choir also contains four monuments of archbishops of the 17th and 18th centuries.

The *Chimes* in the tower of St. Rombold rival those of the Belfry of Bruges (p. 32) as the finest and most complete in Belgium; they play on Mon. in summer, 7-8.30 p.m.

In the Cimetière St. Rombaut, on the N. side of the tower, is the *Monument Commémoratif*, a large bronze crucifix commemorating the rising of the Flemish peasants against the French Republic in 1798.

From the Cimetière St. Rombaut the Rue Ste. Catherine leads to the N.W. to the Cimetière Ste. Catherine and the Gothic *Church of St. Catherine* (Pl. B, 2), built in 1336-42, with a timber ceiling renewed in 1895. The altar-piece, an Adoration of the Magi, is by Maur Moreels (d. 1631).

A little to the W., at the end of the Rue de Moreels, lies the EGLISE DU GRAND BÉGUINAGE (Pl. 1; A, 2), an imposing baroque structure by *Jacques Francquart* (1629-47).

The INTERIOR contains numerous paintings by *G. de Crayer*, *Jan Cossiers*, *L. Franchois*, *Th. Boeyermans*, and others. — In the aisles, above the elaborate confessionals, are figures of Christ and the Mater Dolorosa by *L. Faid'herbe*, the latter of which is said to have excited the profound admiration of his master, Rubens. — In the sacristy is an ivory crucifix, $2^1/_2$ ft. high, by *Jérôme Duquesnoy*.

The *Archiepiscopal Palace* (Archevêché; Pl. B, 2), to the N. of the cathedral, near the Marché aux Laines, is an unpretending building of 1818-32, in the 'classicist' style. The valuable archives are rarely shown. — A few paces to the N.E. of the Marché aux Laines, at the beginning of the Rue Stassart, we obtain a glimpse (to the left) of the *Refuge de St. Trond* (Pl. 12; B, 2), a picturesque building of the end of the 16th cent., formerly belonging to the abbey mentioned at p. 230. — To the right, at No. 20, Rue Stassart, are the famous *Tapestry Works of Bracquenié*. — Somewhat short of this point, at No. 4 (the house of the sacristan), is St. Jans Gang, a small passage leading to the right to St. Jean.

St. Jean or *St. Jans* (Pl. C, 2), built in 1451-83, is an insignificant church, but contains an interesting picture by ***Rubens***, a *High-altar-piece with wings, a large and fine composition, one of the best of the painter's ceremonial works (1617). On the inside of the wings: Beheading of John the Baptist, and Martyrdom of St. John in a cauldron of boiling oil. Outside: Baptism of Christ, and St. John in the island of Patmos, writing the Apocalypse. The two latter are in the best style of the master, who received 1800 florins for them. Below is a small Crucifixion, also ascribed to ***Rubens***. To the left in the choir is Christ on the Cross, by *Ch. Wouters*, 1860. In the chapel on the left, Christ and the disciples at Emmaus, by *W. J. Herreyns*. The pulpit in carved wood, by *Verhaeghen*, represents the Good Shepherd. The high-altar and confessionals are by the same sculptor. The churchwardens' stalls, by the pillars in the transept, are by *Nic. van der Veeken* (1730). Fee to sacristan 1/2-1 fr.

The *Academy of Music*, formerly the *Mont de Piété* (Pl. C, 2), at the corner of the Rue des Vaches (Koestraat) and Rue St. Jean, a little to the E. of St. Jean's, was originally the house of Canon Busleyden; it is an interesting Gothic building of 1507, with gables, fine arcades, and a tower of brick and limestone, judiciously restored in 1864.

The Biest, the continuation of the Rue St. Jean, leads to the S. to the Marché au Bétail, or Veemerkt, on the E. side of which is the *Collège St. Rombaut* (Pl. C, 3), with a weather-beaten Renaissance façade. At the S. end of the Veemerkt, to the left, is the church of St. Peter and St. Paul (Pl. 3; C, 3), built in the baroque style by *Faid'herbe* in 1670-77, and formerly belonging to the Jesuits. The unpleasing upper part of the façade was added in 1709. The church contains paintings of scenes from the life of St. Francis Xavier, by *Er. Quellin the Younger*, *Boeyermans*, and others, and sculptures by *H. Verbruggen* (pulpit) and *Nic. van der Veeken* (confessionals). — Adjacent, Rue de l'Empereur 3, is the former Keizershof, built in the late-Gothic style by Margaret of York in 1480, afterwards the residence of Philip the Handsome and Charles V. (till 1516), and occupied by a Jesuit college from 1611 to 1773. It is now a *Theatre* (Pl. C, D, 3) and comprises practically nothing of the original structure, except the restored façade. — Opposite rises the —

*Palais de Justice (Pl. C, D, 3), or Gerechtshof, a picturesque assemblage of buildings, by ***Rombout Keldermans***, enclosing several courts. It was formerly the palace of Margaret of Austria; from 1561 to 1609 it belonged to the Granvellas; and from 1618 to 1794 it was the seat of the Great Council. The older portions in the late-Gothic style date from about 1507; the façade, erected in 1517-26, is the earliest example of the Renaissance in Belgium. The building has been skilfully restored by *Blomme* of Antwerp (1878-86), and contains some fine chimney-pieces and other interesting works of art.

We now return through the Rue de Beffer (W.) to the Grand' Place and turn from the Schepenhuis (p. 154) into the Bailles de Fer (Pl. B, 3, 4; Yzeren Leen), which contains a fine iron railing (1531-34), bordering the canal (vaulted over in 1674). To the right is the *Maison des Archers*, dating from 1728. The street ends at the picturesque *Grand Pont*, the central bridge over the Dyle, built in the 13th cent. and restored in 1594-95.

On the *Quai au Sel* or *Zoutwerf* (Pl. B, 4), on the left bank, are several noteworthy houses of the 16th century. Among the most interesting of these are the *House of the Salmon* (No. 5), the guild-house of the fishmongers, with a Renaissance façade (1530-34; see p. l), restored in 1850; Nos. 7 & 8, two dilapidated *Timber Houses;* and the so-called *Lepelaer* (No. 17), with exquisite details in the Franco-Flemish style.

On the Quai aux Avoines or Haver-Kaai (Pl. B, 3), at the corner of the Rue de la Grue, is the so-called *Paradise*, with two painted reliefs of the Fall and Expulsion from Eden; adjacent (left) are the *Maison des Diables*, a fine timber house of the 16th cent., and the *St. Joseph House* (No. 21), a stone structure of 1669, with gables.

From the Grand Pont we proceed straight on through the Marché aux Grains, in which, to the right, is the *Maison de la Grande Arbalète* (No. 8; Pl. 8, B 4), or guild-house of the Crossbowmen, a building of the 16th cent. with a façade of 1604. The Rue Haute or Hoogstraat leads on in the same direction to the twin towers of the *Porte de Bruxelles* (Pl. A, 5), or 'Overste Poort', a solitary relic, rebuilt, in the 17th cent., of the twelve ancient city-gates. — A little to the S.E., in the Avenue van Beneden, is a bronze statue of *Pierre van Beneden* (1809-94; Pl. 10, B 5), the naturalist, by Jules Lagae (1898). — From this point we proceed to the N.E., viâ the Rue aux Herbes and the Rue Milsen, to the church of —

Notre Dame au delà de la Dyle (Pl. B, 4), an ancient foundation (1255), rebuilt in the late-Gothic style in the 15-17th cent. and recently well restored. A chapel behind the high-altar contains *Rubens's* *Miraculous Draught of Fishes, a richly-coloured picture, with wings, painted in 1618 for the Guild of Fishers, from whom the master received 1600 florins for the work (about 90*l.*). On one of the wings are Tobias and the Angel, on the other St. Peter finding the money in the fish's mouth; outside are SS. Peter, Andrew, James, and John. Opposite, on the back of the high-altar, is *Christ at

Emmaus, a fine landscape by *Corn. Huysmans.* In the next chapel to the left are the Temptation of St. Anthony by *M. Coxie the Younger* (1607) and a relief of the Crucifixion by *L. Faid'herbe*, who also carved the beautiful figure of the Virgin in the N. transept. Over the baroque high-altar (1690) is a Last Supper by *E. Quellin.* Pulpit by *G. Kerricx* (1718); stained glass by *Pluys* (1891). — The sacristan will be found at No. 38 Rue Milsen.

In the Rue d'Hanswyk, which continues the Rue Notre Dame to the S.E., is the attractive church of Notre Dame d'Hanswyk (Pl. 2; C, 5), built in 1663-78 by *L. Faid'herbe* in the baroque style on the site of an earlier Romanesque edifice. The ground-plan is curiously similar to that of St. Gereon at Cologne. In the dome are two large reliefs by L. Faid'herbe. The pulpit is by *Th. Verhaeghen* (1745); the confessionals by *J. F. Boeckstuyns.*

Steam Tramways. 1. From Malines viâ (11½ M.) *Heyst-op-den-Berg* (p. 203) to (14 M.) *Itegem*, and to (18 M.) *Westmeerbeek*, (23 M.) *Westerloo* (p. 203), and (33 M.) *Gheel* (p. 206). — 2. Viâ (7 M.) *Rumpst* to (16 M.) *Antwerp* (comp. p. 161) in the one direction and to (15 M.) *Lierre* (p. 203) and (10 M.) *Boom* (p. 82) in the other.

From Malines to Louvain, 15½ M., railway in 20-46 min. (fares 2 fr. 40, 1 fr. 60, 95 c.). — The church of (5½ M.) *Boortmeerbeek* contains a Temptation of St. Anthony by Teniers the Younger. From (7½ M.) *Haecht* steam-tramways run viâ Aerschot (p. 203) to Tirlemont (p. 229) and viâ Dieghem (p. 229) to Schaerbeek (Brussels; comp. p. 88). At (8½ M.) *Wespelaer* are a country-seat and park mentioned by Delille (b. 1738). 12½ M. *Wygmael*, with a starch-factory (right). The line crosses the *Dyle*, skirts the Antwerp-Louvain Canal (made in 1750), and reaches (15½ M.) *Louvain* (p. 231).

From Malines to Ghent, 35 M., railway in ¾-2 hrs. (fares 5 fr. 50, 3 fr. 70, 2 fr. 20 c.). The line crosses the *Louvain Canal*, then the *Senne*, and farther on the *Willebroeck Canal* (p. 134). 2 M. *Hombeek;* 5 M. *Cappelle-au-Bois;* 8 M. *Londerzeel-Ouest*, the junction of the Antwerp and Alost line (p. 2). Beyond (11 M.) *Malderen* we quit Brabant and enter East Flanders. 12½ M. *Buggenhout;* 15 M. *Baesrode.* 18 M. *Dendermonde*, and thence to (35 M.) *Ghent*, see R. 10.

From Malines to St. Nicolas and Terneuzen, 42 M., railway in 2¼-3 hrs. (fares 5 fr. 15, 3 fr. 70, 2 fr. 55 c.). 2 M. *Hombeek;* 6 M. *Thisselt;* 8 M. *Willebroeck*, on the canal mentioned at p. 134, the junction of the Antwerp and Alost line (p. 2); 11 M. *Puers* (branches to Dendermonde and to Boom, p. 82); 14 M. *Bornhem.* The train crosses the broad Scheldt, commanding a view of its picturesque wooded banks. — To the left, on the left bank, is (16 M.) *Tamise* (Flem. *Temsche;* Hôtel des Flandres), a manufacturing town with 12,000 inhabitants. The church contains the tomb of Roeland Lefebvre and his wife (16th cent.) and a Holy Family by Nic. de Liemaeckere. Local boat to Antwerp, see p. 199. — 21 M. *St. Nicolas*, the junction of the Waesland line for Ghent and Antwerp (p. 82) and of a branch-line to Dendermonde (p. 82); 25 M. *St. Gilles-Waes* (branch-line to *Moerbeke*, p. 82); 27 M. *La Clinge*, with the Belgian custom-house. — 29½ M. **Hulst** *(Het Bonte Hert; De Wapens van Zeeland)*, the Dutch frontier-station, possesses an interesting Gothic church of the 13-15th cent. (upper part of tower reconstructed in 1562); the Landhuis contains a painting by Jordaens, and the Hôtel de Ville one by Corn. de Vos. Steam-tramway to Walsoorden (p. 201). — 35 M. *Axel* (picturesque costumes); 39 M. *Sluyskil.* — 42 M. *Terneuzen* (see p. 72).

Beyond (17 M.) *Wavre-Ste-Catherine* the train crosses the *Nethe* (p. 82), a small tidal river, and reaches (18 M.) *Duffel.* To the right rises the old Gothic château of *Ter-Elst.* Then (20½ M.)

Porte de Boom
Rempart d
Nle Porte de Boom
Rue d'Hoboken
Rue Basse d'Hoboken
Rue du Polder
Chaussée de Ste Bernard
R. d. l. Barrière
Chaussée de Boom
Rue Coin de
Deder Weg
St. Catherine
Cimetière du Kiel
Tir à la Cible
Boom
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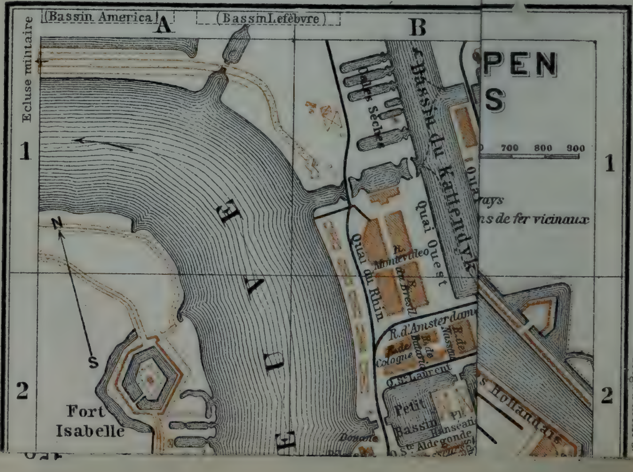
(Bassin America)
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Ecluse militaire
PEN
S
Bassin du Kattendyk
Quai Ouest
Quai du Rhin
R. Montevideo
R. du Brésil
R. d'Amsterdam
R. de Nassau
R. de Batavia
R. de Cologne
Q. St. Laurent
Petit Bassin
Bassin Hanséatique
Q. Ste Aldegonde
Douane
Fort Isabelle
N
S
700 800 900
...rays
...ns de fer vicinaux
1
2

R. Violette
Rue Van Bloer
R. des Images
St. Willebrord
Rue des Champs
St. Marie
Pl. Carnot
R. du Roi
R. du Kattenberg
Chaussée de Turnhout
Pte de Turnhout
Pte d'Herenthals
St. Jean
R. Haute
Jardin Zoologique
Panorama
R. du Soleil
Mn Communale
R. Van Dael
Rue Longue
Rue Navet
Hôpital St. Joseph
R. du Moulin
R. Léopold
Rue dite s'Heerenstraat
Rue Sterlinger
Porte Léopold
Blanchisserie
Canal d'Herenthals
Chemin du Canal
Porte Louise
Stat. de Borgerhout
R. de Ruysbroeck
Pl. de l'Aurore
R. du Dragon
Stat. de Zurenborg
Usine à Gaz
R. de Pretoria
Vélodrome
Tribunes
Rue du Rempart
Moretus
Joseph
Boduognat
R. des Nerviens
Longue rue d'Argile
Pte de Borsbeek
Hôpital militaire
Arsenal
Av. Marie
Station de Berchem
Pte du Ch. de Fer
Orphelinat (Filles)
Rue St. Jacques
R. du Château
Hôpital Ste Marie
Chemin St. Jacques
Malines
Turnhout
Broechem & Lierre
3
4
5
6

Contich (E. Station), on the branch-railway from Antwerp to Turnhout (p. 199).

23 M. *Hove*. — 24 M. *Vieux-Dieu (Ouden God)* is the junction for the local trains to the S. Station at Antwerp, of the Antwerp, Dendermonde, & Ghent line (R. 10a), and of a branch-line to *Hoboken* (p. 2).

We now pass through the new outworks around Antwerp. $26^1/_2$ M. *Berchem* (see below), for the suburb of that name. — Finally we traverse a lofty embankment (1897-1900) between the new quarters of Antwerp and (r.) *Borgerhout* (p. 163) and enter the Central Station of —

$27^1/_2$ M. *Antwerp* (see below).

14. Antwerp.

Comp. also the Plan of the Inner Town, p. 166.

Railway Stations. 1. The *Central Station* or *Midden-Statie* (Pl. D, 3, 4), a large new iron structure designed by L. de la Censerie, for Malines (Brussels, Louvain, etc.), Dendermonde-Ghent, Hasselt-Maastricht, Roermond-Gladbach, Turnhout-Tilburg, Rosendaal, Flushing, and Rotterdam, lies at the E. end of the Avenue De Keyzer, near the Zoological Garden (the entrance is eventually to be from the Place de la Gare, on the N.). — 2. The *South Station* or *Zuid-Statie* (Pl. A, B, 6), an imposing new building by J. J. van Ysendyck, is used only by the trains of the Antwerp-Alost line (p. 2) and by a few local trains to Brussels. — 3. The *Berchem Station* (Pl. E, F, 6) is the first stopping-place for most of the passenger-trains to Brussels. — 4. The *Waesland Station* or *Statie van het Land van Waes* (Pl. A, 4) for the direct line to Ghent (R. 10b) is on the left bank of the Scheldt, but there is a ticket and luggage office on the *Quai St. Michel* (Pl. A, 5), on the right bank; tickets taken here include the ferry across the river. — *Cabs*, see p. 160.

Hotels in the *old town:* *St. Antoine (Pl. a; B, 4), Place Verte 40, with lift and restaurant, R. from 5, B. $1^1/_2$, déj. 3, D. 5, pens. from 13, omn. 1 fr.; *Grand Hôtel (Pl. f; C, 4), Rue Gérard 2, with lift, furnace-heating, and small garden, R. from 4, B. $1^1/_2$, déj. $3^1/_2$, D. 5, pens. from $12^1/_2$, omn. 1 fr.; *Hôtel de l'Europe (Pl. b; B, 4), Place Verte 38, with lift and furnace-heating, R. 4-10, B. $1^1/_2$, déj. 3, D. 5, omn. 1 fr., patronized by English and American travellers; *Grand Laboureur (Pl. d; C, 4), Place de Meir 26, R. from 4, B. $1^1/_2$, déj. $2^1/_2$, D. 4, pens. from 11, omn. 1 fr.; all these first-class. — *Hôtel de la Paix (Pl. c; B, 4), Rue des Menuisiers 9, R. from $3^1/_2$, B. $1^1/_2$, déj. $2^1/_2$, D. $3^1/_2$, pens. from 10, omn. 1 fr.; Hôtel des Flandres (Pl. e; B, 4), Place Verte 9, with furnace-heating, R. from 4, B. $1^1/_2$, déj. 3, D. 4, pens. from 10, omn. 1 fr.; *Central (Pl. h; B, 4), Rue Nationale 32, with lift and furnace-heating, R. from 3, B. $1^1/_4$, déj. $2^1/_2$, D. 4, pens. from 9, omn. $^3/_4$ fr.; Métropole (Pl. p; C, 3), Rue Leys 25, with café-restaurant. — Hôt. du Commerce (Pl. g; C, 3), Rue de la Bourse 8, R. $2^1/_2$-3, B. 1, déj. 2, D. $2^1/_2$, pens. $7^1/_2$-8 fr., Cheval de Bronze (Pl. o; B, 3, 4), Marché aux Œufs 31, these two commercial; Rose d'Or (Pl. n; B, 3), Pont aux Tourbes 3, with furnace-heating and restaurant, R. & B. 3, D. (12-7) 3, pens. 6-8 fr., incl. wine, very fair; Fleur d'Or, Ruelle des Moines 1, near the Place Verte, R. from 2, B. 1, D. $1^1/_2$-$2^1/_2$, pens. 5-7 fr., unpretending.

On the *Scheldt:* *Queen's Hotel (Pl. i, B, 3; *Mrs. E. A. Hoskin*), with furnace-heating, R. 4-6, B. $1^1/_2$-$2^1/_2$, déj. $2^1/_2$, D. $3^1/_2$, pens. 9-11, omn. 1 fr.; Windsor Hotel (Pl. k; B, 3), with fine view of the river, R. $2^1/_2$-5, B. 1, déj. $2^1/_2$, D. 3 fr.; Hôt. d'Angleterre (Pl. m; B, 3), these three on the Quai Van Dyck, and under English management. — In the vicinity: Hôt. de Hollande (Pl. l; B, 4), Rue de l'Etuve 2.

Near the *Central Station:* *Grand-Hôtel Weber, Avenue De Keyzer 1-3, with large beer-restaurant, R. from 4, B. $1^1/_2$, déj. $3^1/_2$, 5, D. pens. from

12 fr., German, first-class; *Gr. Hôt. de Londres, Avenue De Keyzer 60, practically a hôtel garni, with good restaurant attached, R. from 4, B. $1^1/_4$ fr.; Gr. Hôt. Terminus, Rue du Pelican, opp. the station-entrance, with automatic bar, new, R. from $3^1/_2$, B. $1^1/_4$, déj. $2^1/_2$, D. 5, pens. from 10 fr., these three with lift and furnace-heating. — Pschorr, Hôtel-Restaurant St. Jean, Stein, Dyksterhuis, Hôt. de Cologne (German), Ensink, Hôt. du Progrès, all in the Avenue De Keyzer (Nos. 17, 27, 74, 49, 53, 59, & 61); Hôt. de l'Union, Place de la Gare 32, also unpretending.

Pensions. *Mlle. Kern-Loos*, Longue Rue d'Herenthals 35; *Fräulein Kuhlmann*, Rue van Dyck 17, pens. 4-7 fr.; *Deutsches Heim*, Rue du Palais 39, for ladies.

Cafés (comp. p. xiv). *Canterbury*, Place de Meir 14 (Pl. C, 4); *Café de l'Empereur*, Place de Meir 19; *Aeckerlin*, Place de Meir 13; *Français*, *Suisse* (Taverne Artois), both Place Verte; *Grand Comptoir de la Bourse*, corner of the Longue Rue Neuve and the Rue de la Bourse; *Mille Colonnes*, Avenue De Keyzer 11; *Grand Café Léopold Premier*, Avenue des Arts, corner of the Chaussée de Malines; *Café de la Terrasse*, *Pavillon du Steen*, on the Promenoirs (Pl. B, 3, 4; p. 197), with fine view of the Scheldt, pleasant on warm evenings. — **Confectioners**: **Pâtisserie Meurisse*, Marché aux Œufs 50; *Lens*, Rue des Tanneurs 16; *Blümer*, Marché aux Souliers 15, elegantly fitted up; *Loous-Broekaert*, Pont de Meir 3; *Pâtisserie du Jardin Zoologique* (p. 196).

Restaurants (comp. p. xiii). **Café-Restaurant Bertrand*, Place de Meir 11 (Pl. C, 4); **Restaurant du Jardin Zoologique* (p. 196), déj. 3, D. 5 fr.; **Au Paon Royal*, Place de la Gare; *Grand Café Léopold Premier* (see above), déj. $2^1/_2$, D. 5 fr., these four first-class. — **Hôtel de Londres* (see above); **Rocher de Cancale*, Rue des Douze Mois 19, adjoining the Exchange and the Place de Meir. — **Taverne Rheingau*, Place de Meir 1; *Taverne Royale* (Bavarian beer), Place Verte 39; *Taverne Métropole* (see p. 159), Rue Leys 25. — *Taverne Crets*, corner of Place Verte and Rue Nationale; **Taverne St. Jean* (see above); *Criterium Bar*, Avenue De Keyzer 25; *Cheval de Bronze* (p. 159), *Rose d'Or* (p. 159); **Café Suisse* (see above), D. 2-3 fr. — **Beer** (comp. p. xiii) **Restaurant Weber* (p. 159; Bohemian beer; concert in the evening); *Pschorr* (see above), *Universel* (No. 13; concert in the evening), *Habis* (No. 15), all in the Avenue De Keyzer; *Flora*, *Trois Suisses*, both in the Rue Anneessens (Pl. D, 3); *Salvator-Keller*, Vieux Marché au Blé 26; *Café Shakespeare*, Rue Léopold 15. — Near the Central Station are several houses, such as *The Falstaff*, the *Royal* and *Worthington Taverns*, and the *Albion Tavern* (Bass & Co.; Rue Anneessens, Nos. 25, 21, 15, and 7), where pale ale and stout may be obtained on draught, with bread and cheese, etc. — **Wine.** **Moselhäuschen*, Place de Meir 60, cold viands only; **Taverne Rheingau* (see above), Place de Meir 1, good hock and moselle; *Zur Mosel*, Rue des Douze Mois 16, near the Exchange; *Café Aeckerlin* (see above); *Continental Bodega*, Place de Meir 17; *British Vaults (Caves Anglaises)*, Marché aux Souliers 14.

Baths. *Bains Anversois*, Longue Rue de l'Hôpital 28 (swimming and medicinal baths); *Bains St. Pierre*, Rue Van Noort 12, near the Park; *Bain de Spa*, Place de la Commune 4 (1 fr.). Warm and cold baths may also be obtained in the best hotels. — *Swimming Bath* (Pl. B, 7), at the corner of the Rue de Bruxelles and the Rue Brederode, open from April 15th to October 15th (for ladies on Mon. and Frid. before 12, and on Wed. from 2 o'clock).

Post Office, Place Verte, S. side (Pl. B, 4; p. 167), open 7 a.m. till 8 p.m. (on Sun. and holidays, 9-12 only); several branch-offices in the Central Station, the Palais de Justice (p. 195), and elsewhere. — **Telegraph Offices**, Rue des Douze Mois (Pl. C, 3, 4), on the S. side of the Exchange, and at the railway-station (open at night).

Cabs *(Voitures)* for 1-3 pers. (night-fares from 11 p.m. to 6 a.m.).	*One-horse*		*Two-horse*	
	By day	At night	By day	At night
By *Time*, 1-3 pers. per $^1/_2$ hr.	1.—	2.—	1.50	3.—
" " Each additional $^1/_4$ hr.	—.50	—.50	—.75	—.75.

For 4 pers. 50 c. more; and to the northernmost harbour-basins 1 fr. extra. The tariff does not apply to drives beyond the fortifications. Luggage carried outside (placé à l'extérieur), 20 c. each piece. The driver expects a gratuity of 10-25 c. In case of disputes, apply to the nearest policeman.

Electric Tramways ('Compagnie Générale des Tramways d'Anvers'). Universal fare, 10-15 c. (to Hoboken, 25 c.; double fare after midnight). These fares include transfers ('billets de correspondance'). At some of the stopping-places the stop is made only on signal ('Arrêt sur demande'). —

1. From the *Entrepôt Royal* (Pl. C, 2) through the Avenues du Commerce (Pl. C, 2, 3), des Arts (Pl. C, 4), and du Sud (Pl. B, 5, 6) to the *South Station* (Pl. A, B, 6).

2. From the *Port* (Pl. B, 3; starting from the Quai Van Dyck, at the W. end of the Canal au Sucre) by the Place Verte (Pl. B, 4), Place de Meir (Pl. C, 4), and Avenue De Keyzer (Pl. D, 3) to the *Central Station* (Pl. D, 3, 4), and then by the Rue du Pélican (Pl. D, 4) and Boulevard Léopold (Pl. D, 5, 6) to the *Dryhoek* (*Trois Coins;* Pl. D, 7), near the S. corner of the Pépinière.

3. From the *South Station* (Pl. A, B, 6) by the Place Léopold de Wael (Pl. B, 5; passing the Royal Museum), Rue Nationale (Pl. B, 5, 4), Place Verte, and Place Teniers (Pl. C, 3) to the *Central Station* (Pl. D, 3, 4), and thence by the Rue Carnot (Pl. D, E, 3), the Rue de l'Eglise (Pl. E, 3), and Pothoek (Pl. E, 2) to the *Porte du Schyn* (Pl. E, 1).

4. From the *Place Verte* (Pl. B, 4) through the Rue Nationale, the Rue des Gueux (Pl. B, 5), and the Rue Bréderode (Pl. B, 6, 7) to *Kiel* (Pl. A, B, 8) and *Hoboken* (p. 199).

5. From the *Place Verte* (Pl. B, 4) through the Rue des Peignes (Pl. B, 4), Rue de l'Esplanade (Pl. B, C, 5), Rue Lozane (Pl. C, 6), the Trois Coins (see above), and Wilryck to *Dikke Mee.*

6. From the *South Station* (Pl. A, B, 6) by the Quais Flamand (Pl. A, B, 6, 5), St. Michel (Pl. A, B, 5, 4; Waesland Station), and Van Dyck (Pl. B, 4, 3), the Canal des Brasseurs (Pl. B, 2), and the Place St. Jean (Pl. C, 2) to the Rue des Images at *Pothoek* (Pl. E, 2).

7. From the *Quai van Metteren* (Pl. B, 2, 3; starting near the Custom-house) by the Canal des Récollets (Pl. B, 3), Rempart Ste. Catherine (Pl. B, C, 3, 4), Place de Meir, Rue des Tanneurs (Pl. C, 4), Longue Rue de l'Hôpital (Pl. C, 4), and Chaussée de Malines (Pl. D, 6) to the *Chaussée de Berchem* (Pl. D, E, 6, 7).

8. From the *Place de Meir* (Pl. C, 4) through the Rue des Tanneurs (Pl. C, 4) and the Rue Léopold (Pl. C, 4) to the *Rue van Luppen* (Longue Rue d'Argile; Pl. E, 5).

9. From the *Plaine van Schoonbeke* (Pl. B, 2) by the Rue du Fagot (Pl. B, 3), Canal des Récollets (Pl. B, 3), Rempart Ste. Catherine (Pl. B, C, 3, 4), Place de Meir, Rue Léopold (Pl. C, 4), Avenue van Eyck (Pl. C, D, 5), Avenue Plantin (Pl. D, 4), Rue Mercator (Pl. D, E, 5), and Place de l'Aurore (Pl. E, 5) to the *Berchem Station* (Pl. E, F, 6).

10. From the *Marché au Lait* (Pl. B. 3) through the Longue Rue Neuve (Pl. C, 3), the Place de la Commune (Pl. C. D, 3), and the Chaussée de Turnhout (Pl. E, F, 3) to the *Porte de Turnhout* (Pl. F, 3).

11. From the *Marché au Lait* (Pl. B, 3) through the Longue Rue Neuve, Place de la Commune, Rue Ommeganck (Pl. D, 3), and Rue de la Province Nord (Pl. E, 4) to the Place de l'Aurore at *Zurenborg* (Pl. E, 5).

12. From the *Palais de Justice*, starting at the Rue du Péage (Pl. B, C, 5) through the Rue de l'Escaut (Pl. B, 5) to the *Waesland Station* (Pl. A, 5).

Steam Tramways. 1. From the Rue Bréderode (Pl. B, 7) viâ (2 M.) *Wilryck* to (9½ M.) *Rumpst*, and thence in the one direction to (12½ M.) *Boom* (p. 82) and in the other to (17½ M.) *Lierre* (p. 203) and to (16 M.) *Malines* (comp. p. 158). — 2. From *Zurenborg Station* (Pl. F, 5) to (16 M.) *Oostmalle;* and thence in one direction to (25 M.) *Turnhout* (p. 199) and in another to (20½ M.) *Hoogstraeten* (p. 200). — 3. From *Zurenborg Station* (Pl. F, 5) viâ (8½ M.) *Broechem* to (20½ M.) *Oostmalle* and to (13 M.) *Lierre* (p. 203). — 4. From *Klapdorp Station* (Pl. B, 3) viâ *Merxem*, *Lillo*, and *Santvliet* to (26 M.) *Bergen-op-Zoom* (p. 290) and (31 M.) *Tholen* (p. 291). — 5. From *Klapdorp Station* (Pl. B, 3) viâ Merxem to (5 M.) *Schooten* and viâ *Brasschaet* (p. 199) and *Rysbergen* (p. 200) to (30 M.) *Breda* (p. 443).

Steamboats. To and from *London* viâ Harwich, see p. 8. — To *Hull* on Wed. and Sat., in 22 hrs. (fare 15*s.*, return-fare 25*s.*). — To *Goole* every Tues., Thurs., and Sat. in 24 hrs. (fare 15*s.*). — To *Grimsby* every Tues., Thurs., and Sat. in 22 hrs. (fare 15*s.*, return 25*s.*). — To *Newcastle* every Wed. in 30 hrs. (fare 20*s.*, return 30*s.*). — To *Leith* twice weekly in 45 hrs. (fare 30*s.*, return 50*s.* — To *Dublin* and *Belfast* once a fortnight (fare 15*s.*). — To *Liverpool* on Wed. (fares 22*s.* 6*d.*, 15*s.*). — To *Rotterdam*, see p. 200. — To *New York* once a week, to *Boston* and *Philadelphia* once a fortnight (Red Star Line, Rue des Peignes 22). — To *Southampton* thrice weekly (North German Lloyd; Bary & Co., Place de Meir 23). Steamers also ply to *Gibraltar*, *Genoa*, *Naples*, *Port Said (Asia, Australia)*, *La Plata*, *Brazil*, *Cuba*, *Mexico*, the *West Indies*, *South America*, *Lisbon* (*East* and *South Africa*), and many other ports.

Local Steamer to *Tamise*, see p. 199. — Excursion-steamers sometimes ply on the Scheldt on summer-afternoons, starting from the 'Embarcadère' (Pl. B, 3).

Theatres (comp. p. xvi; performances generally in winter only). *Théâtre Royal* (Pl. C, 4; p. 194), for operas, performances in French, four times a week. — *Théâtre des Variétés* (Pl. C, 4; p. 166), Place de Meir, for comedies, in French. — *Flemish Opera House* (Pl. D, 3), see p. 194. — *Flemish Theatre*, or *Nederlandsche Schouwburg* (Pl. C, 3; p. 194), for plays and operas in Flemish. — *Scala*, Rue Anneessens 28 (Pl. D, 3), varieties. — *Palais de l'Hippodrome* (Pl. B, 5; circus), Place Léopold de Wael.

Music. Concerts in the *Zoological Garden* (p. 196) daily (except Tues. & Frid.) from 3.30 to 5 p.m., also on Sun., Tues., & Thurs. at 8 p.m. (in winter on Sun. at 3.30 p.m. and Wed. at 8 p.m.). In summer, if the weather is favourable, bands perform in the *Park* (p. 195) on Sun., 4-6 p.m.; in the *Pépinière* (p. 196) on Mon., 8-10 p.m.; in the *Place Verte* (p 167) on Wed. and Sat., 8-10 p.m.; in the *Avenue du Sud* (near the Palais de Justice) on Mon. and Thurs., 8-10 p m.; and in the *Place St. Jean* (Pl. C, 2) on Mon., 8-10 p.m. Other bands frequently play in the public squares on Sun., 11-1 and 2-5 p.m. — *Concerts Populaires*, six times during the winter in the Théâtre Royal (see above). For admission to the concerts of the *Société Royale d'Harmonie* (p. 194) and the *Cercle Artistique* (p. 194) an introduction is necessary.

Popular Festivals. Fêtes Nationales (to commemorate the Revolution of 1830) on July 21st; Fêtes Communales on the second Sun. in Aug. and the eleven following days. — *Church Festival.* Great procession from the cathedral through the adjoining quarter of the city on the Sun. after Aug. 15th.

British Consul-General, *E. C. Hertslet, Esq.*, Rue de l'Esplanade 30 (Pl. B, C, 5); vice-consuls, *W. Lydcotte, Esq.* and *R. H. Cox, Esq.* — **United States Consul-General,** *Church Howe, Esq.;* deputy-consul, *S. H. Haine, Esq.* — **Lloyd's Agent,** *Walter Blaess*, Longue Rue Neuve 44 (Pl. C, 3).

English Church (Pl. C, 4), Rue des Tanneurs; services at 11 and 7. Chaplain, *Rev. M. N. Kearney, M. A.*, Longue Rue de Ruysbroeck 31 (Pl. E, 4, 5). — Mission to Seamen, Plaine Falcon 25 (Pl. B, 2, 3); *Rev. E. L. Collins, M. A.*, Rue de Rotterdam 49 (Pl. D, 2, 3).

Shops. Booksellers. *O. Forst*, Place de Meir 69; *Ackermann*, Place Verte 29. — Photographs. *O. Forst*, *Ackermann*, see above; *Zazzarini & Co.*, Marché aux Souliers 37. — Lace (p. 86). *Mlle. Baetes*, Place Verte 6; *M. Reynders*, Rue Leys 12. — Money Changers (comp. p. xii). *Baelde Frères*, Canal des Récollets 63 (Pl. B. 3); *Boucquillon & Waterkeyn*, Courte Rue Neuve 16; *Crédit Anversois* (also intelligence-bureau), Courte Rue de l'Hôpital 42; *J. A. Servais*, Rue Leys 10.

Enquiry Office for strangers: *Antwerpen Vooruit ('Ligue Anvers en avant')*, Rue Vondel 9 and Marché St. Jacques 50 (Pl. C, 3). — **Goods & Express Agents,** *Wells, Fargo, & Co.*, Courte Rue de la Chapelle des Bateliers 4.

Museums, Collections, etc.

Commercial Museum (p. 193), daily 10-3, free.

Exchange (p. 167), always open; during business-hours (1.30 to 2.30 p.m., on Sat. 11.30 to 12.30) admission to the galleries only.

Hôtel de Ville (p. 172), open all day; inspection most convenient between 9 & 10 a.m. and after 4 p.m. Fee 1/2 fr. (free during the Fêtes Communales, see above).

Library (p. 175), week-days 9-4 (winter 8-10 also); Sat. 9-12 only.

Museum, Royal (p. 181), daily 9-5 (Oct.-April 9-4), Sun. and holidays 10-5 (10-4); adm. 1 fr.; free on Thurs., Sun., holidays, and during the Fêtes Communales (p. 162).

Musée Plantin (p. 178), on the same terms as the Royal Museum.

Panorama (p. 196), daily till dusk, 1/2 fr.

Steen (p. 197), as the Royal Museum.

Zoological Garden (p. 196), all day long; larger animals not visible after 7 p.m.; adm. 1 fr.

The **Churches** (comp. p. xvi) are generally open 6-12 and 4-5. The following particulars should be noticed.

Cathedral (p. 167), open for the inspection of the works of art on Sun. and Thurs. 8-12, free; on other days 12 to 4 or 5, 1 fr. for each person (tickets from the 'Concierge' in the house No. 19 in the Place Verte, opposite the S. portal). The pictures are usually covered up again about 10 min. before the nominal time. The importunate 'guides' should be repulsed. For the *Tower*, comp. p. 172.

St. Andrew (p. 180), at noon and in the evening entrance from the Rue St. André; knock at the door. Fee 1 fr.

St. Augustine (p. 180), daily 6-12; at other hours, entrance Rue Everdy 12; fee 1/2 fr.

St. George (p. 194), at noon and in the evening on application to the sacristan; fee 1/2 fr.

St. Jacques (p. 175); the pictures are shown on week-days only, 12-4.30 p.m.; fee 1 fr. Principal entrance on the S. side, Longue Rue Neuve; the sacristan, Longue Rue Ste. Anne 27, is generally in the church; knock at the door.

St. Paul (p. 174), at noon and in the evening entrance in the Rue des Sœurs Noires; knock at the door. Adm. 1 fr., proportionately less for a party.

Principal Attractions (1 1/2-2 days). 1st Day. In the morning: *Musée Plantin (p. 178); Exchange (p. 167); *Cathedral (p. 167). Afternoon: *St. Jacques (p. 175); Docks (pp. 198, 199). — 2nd Day. In the morning: *Royal Museum (p. 181). Afternoon: Park (p. 195) and *Zoological Garden (p. 196).

Antwerp (25 ft.), French *Anvers*, Spanish *Ambéres*, with about 355,000 inhabitants (including the suburbs of Borgerhout, Berchem, and Kiel), situated on the broad and deep *Scheldt (Escaut)*, 60 M. from the sea, is one of the greatest seaports of Europe, serving as an outlet for the commerce of Germany as well as of Belgium. With the exception of a foreign colony of about 35,000 persons (15,300 Dutch and 8700 Germans), the population is almost exclusively Flemish. The name is possibly derived from 'aan't werp' (*i. e.* 'at the wharf'); comp. p. 172.

Our knowledge of Antwerp extends as far back as the 7th century. In 836 it was destroyed by the Northmen. After about the beginning of the 11th cent. Antwerp appears as the capital of a margraviate, established to protect the German frontier against the powerful Counts of Flanders. The most celebrated margrave of Antwerp was *Godfrey de Bouillon*. Its advantageous situation favoured the development of the town; and its wealth greatly increased about the close of the 15th cent., when the trade of Bruges was transferred hither (comp. p. 23), and when the discovery of the new sea-routes enabled the Netherlands to monopolize a great part of the transit-trade between Cadiz, Lisbon, and Central Europe.

Under the powerful protection of Emp. Charles V. Antwerp was perhaps the most prosperous and wealthy city on the continent, surpassing even Venice and Genoa themselves. When at the height of its prosperity it numbered 125,000 inhab. (in 1568). At that period vessels from every part of the world lay in the Scheldt, while a hundred or more arrived and departed daily. The great fairs held here attracted merchants from all parts of the civilised world. The Florentine Guicciardini, an excellent authority in these matters (p. xiv), records that in 1566 the spices and sugar imported from Portugal were valued at $1^1/_2$ million ducats (750,000*l.*, an enormous sum according to the value of money at that period), silk and gold embroideries from Italy 3 million, grain from the Baltic $1^1/_2$ million, French and German wines $2^1/_2$ million, and imports from England 12 million ducats. Upwards of a thousand foreign commercial firms had established themselves at Antwerp, and one of the Fuggers, the merchant-princes of Augsburg, died here leaving a fortune of over 2 million ducats. The Flemish manufactures (carpets, clothing-stuffs, gold and silver wares) also enjoyed a high reputation after the beginning of the 16th cent., and were exported from Antwerp to Arabia, Persia, and India.

Antwerp's decline began during the reign of Philip II. After the iconoclastic devastation of churches and convents in 1566, the Duke of Alba's courts of heresy banished thousands of the industrious citizens, many of whom sought refuge in England, where they established silk-factories, and contributed greatly to stimulate English commerce. Fearful havoc was committed by the cruel Spanish soldiery in 1576 ('Furie Espagnole'), when the city was unscrupulously pillaged, its central part burned down, and 7000 of its inhabitants slain by fire and sword; it afterwards suffered severely during a siege of fourteen months, followed by its capture by Duke Alexander of Parma in 1585, when the population was reduced to 85,000; and in 1589 the population had farther dwindled to 55,000. In addition to these disasters, the city lost the greater part of its commerce, which fell into the hands of the Dutch after the union of the Seven Provinces, while the Peace of Westphalia finally closed the Scheldt against sea-going vessels in 1648. In 1790 the population had sunk to 40,000 souls. The collapse of the Austrian supremacy saw the dawn of a happier period. In 1795 the French extorted from Holland the abolition of the Scheldt dues by the Treaty of The Hague. Napoleon I., who recognised the strategical importance of the situation of Antwerp, caused a harbour and new quays to be constructed in 1800-1803 (comp. p. 198); and in 1805 about 2400 vessels of 135,000 tons' burden entered the port, while its industry had also undergone an astonishing revival. In 1814 the city was defended against the Allies by *Carnot*, but was surrendered to the British under Gen. Graham, and afterwards incorporated with the newly-constituted kingdom of the Netherlands. The prosperity of Antwerp received a new impetus from the trade which it now carried on with the Dutch colonies (in 1830 population 73,500), but it was again utterly ruined by the revolution of 1830, in which the citizens participated sorely against their will, and which diverted its trade to Rotterdam and Amsterdam. In 1830 the town was occupied by the Belgian insurgents and was bombarded from the S. Citadel by the Dutch general Chassé, who in his turn was besieged here by the French for two months in 1832. It was many years before Antwerp began to recover from these calamities. Indeed the tide of prosperity did not again set in fully till 1863, when the right of levying navigation dues on the Scheldt, granted to Holland by the peace of 1839, was commuted for a sum of 36,000,000 fr., one-third paid by Belgium and the rest by the other powers interested. Since that date, however, its commerce has rapidly increased, and many German and other foreign merchants have settled here. In 1840-49 the port was entered annually by some 1544 ships of 242,468 tons' burden; in 1870-78, by 4510 ships of 2,083,516 tons; in 1903, by 5761 ships of 9,131,831 tons (5250 steamers, 511 sailing-ships). In 1860 the value of the imports was 335 million francs, in 1902 it was about 1779 million francs; within the same period the value of the exports rose from 288 million to 1642 million francs. The principal imports are wheat, coffee, hops, tobacco, wool, hides, petroleum, and timber. The most important industries of the city are diamond-cutting, cigar-making, lace-making, sugar-refining, brewing, and distilling. Antwerp is also an emigration-port of some importance (64254 emigrants in 1903).

Antwerp is the principal arsenal of the kingdom of Belgium, and since 1859 it has been made, by *Gen. Brialmont* and others, one of the strongest fortresses in Europe. The city and river are defended by a number of advanced forts as well as by broad and massive ramparts, 11 M. in length. Part of the environs can be placed under water. Antwerp is intended to serve as the rendezvous of the Belgian army, should it be compelled, in case of the violation of the neutrality of the country, to retire before an enemy of superior force. It is calculated that it would require an army of 260,000 men to besiege it effectually, and at least a year to reduce it by starvation.

Antwerp is one of the most interesting towns in Belgium. The numerous masterpieces of painting which it possesses afford one of the best proofs of its mediæval prosperity. *Quinten Matsys*, *Teniers* (father and son), *Rubens*, *Van Dyck*, *Jordaens*, *Corn. de Vos*, and *Seghers* lived and worked in this city.

Modern Art. In the third decade of the 19th cent. Antwerp made a vigorous effort to regain the artistic pre-eminence which it so gloriously asserted during the 17th century. *M. I. Van Bree* (1773-1839), *F. de Braekeleer* (1792-1883), and others, who trod in the wonted paths of academic art, were succeeded by revolutionaries, whose works clearly betrayed their connection with the political agitation for the separation of Belgium from

Holland. But this predominance of patriotic themes was transitory; and a more important and more lasting effort was next made to resuscitate the ancient national style of art, and to revive a just appreciation of Rubens and his contemporaries. *Gustav Wappers* (1803-74) was the first to break ground with his 'Burgomaster Van der Werf during the siege of Leyden' (1830) and his 'Scene from the Belgian Revolution of 1830' (1834), both of which were received with great applause, however theatrical they may now seem. *Nicaise de Keyser* (1813-87) and *Ernest Slingeneyer* (1820-94) adopted a similar style in their battle-pieces. *Hendrik Leys* (1815-69), however, the founder of the so-called 'archaic school', made a much more decided return to the old style. After a preliminary period of enthusiasm for the great masters of the 17th cent., Leys finally adopted the conceptions of the early-German and early-Flemish schools. The 15th and 16th cent. figures in the pictures by this master seem as if they had stepped out of canvasses by Dürer or Matsys. *Jos. Lies* (1821-65), *V. Lagye* (1825-96), *Fr. H. Vinck* (b. 1827), *P. van der Ouderaa* (b. 1841), and *Albrecht de Vriendt* (1843-1900), all followers of Leys, are still highly esteemed in Antwerp. *Henri de Braekeleer* (1840-88), a pupil of Leys, carried this 'retrospective' art into a new sphere, and depicted the quiet and simple life of artizans with the eye of a Pieter de Hooch or a Vermeer van Delft. The Dutch painter *Alma Tadema* (b. 1836), who pursues the archaic style with such distinguished success, was also a pupil of Leys.

J. B. Kindermans (1822-76) and *J. P. F. Lamorinière* (b. 1828) both belong to the elder generation of landscape-painters; while newer methods are represented by *Adr. Heymans* (b. 1839) and *Th. Verstraete* (b. 1851), who settled in the country village of Brasschaet (p. 199), imitating the masters of the Barbison school.

Jan Stobbaerts (b. 1838) paints labourers, landscapes, and still-life, sometimes with an almost repulsive naturalism, in the style of Courbet. *Charles Verlat* (1825-90), whose 'Cart and Horses' (p. 193), painted in 1857, is a large street-scene in the spirit of Courbet, made a name for himself as an animal-painter also; but after a visit to the East he devoted himself to religious subjects treated in the modern realistic spirit. *Alex. Struys* (b. 1852; now in Malines) has recently excited attention by the uncompromising realism of his scenes of social wretchedness.

a. The Central Part of the Old Town.

The main approach from the Central Station (p. 159) to the Old Town is the broad Avenue De Keyzer (Pl. D, 3; tramways Nos. 2 & 3, p. 161), or *De Keyzer Lei*, the most frequented thoroughfare in the city, especially on summer-evenings (numerous cafés).

Beyond the line of avenues (p. 194) is the *Place Teniers* (Pl. C, 3). The short Rue Leys, much widened in 1899, and containing the large *Tietz Emporium* (l.) and other handsome buildings, leads hence to the W. to the —

Place de Meir (Pl. C, 3, 4), the finest open space in the old town, which has been formed by the arching over of a canal. This Place, with the streets leading to the W. (towards the Place Verte) and to the S. (Rue des Tanneurs, p. 193), is the chief centre of business in Antwerp, with the principal restaurants, cafés, and 'tavernes' (p. 160). To the left, on the S. side, is the *Théâtre des Variétés* (Pl. C, 4; p. 166), by Van Oonen (1902-4); and farther on, on the same side (No. 50), is the Royal Palace, erected in 1745 from plans by *Van Baurscheit*, for Van Susteren, a wealthy citizen of Antwerp. In the Rue Rubens, here diverging to the S., behind the houses Nos. 7 & 9 (left), are

B
C
3
Avenue du Commerce
Place de la Commune
Théâtre Dram. Flamand
Béguinage
Capucins
Rue Rouge
Temple protest.
Hôpital militaire
Mont de Piété
Rue de Vénus
Académie
Ecole de Musique
St. Jacques
Marché St. Jacques
Rue Kipdorp
Rue Longue Neuve
Rue Marcgrave
Rue du Prince
Rue de l'Empereur
Rue d. Aveugles
Place de Meir
Théâtre d.Var.
R. Otto Venius
Longue Allée
Arsenal
Mais. Rubens
Palais du Roi
Rue des Juifs
Rue Houblonière
Egl. Anglic.
Bourse
Canal des Récollets
R. aux Laines
St. Charles
Bibl.
Mé. aux Oeufs
Cathédrale
Place Verte
Hôtel de Ville
Grand Place
Poste
Hôt. du Gouvnt.
Musée Plantin
Marché au Bétail
Soeurs Noires
St. Paul
R. St. Paul
Douane
Mag. de la Ville
Plaine Falcon
Rue Zirck
Vieille Boucherie
Musée du Steen
Embarcadère flottant
Q. Ortelius
Quai Jordaens
Quai Van Dyck
Promenoir
Escaut

ANVERS
PARTIE CENTRALE
1 : 11.500
0 50 100 200 300 Mètres
Tramways
Prison Cellulaire
Caserne
Fond. Terninckx
Palais de Justice
Musée Royal
Hôpital Ste Elisabeth
Jardin Botan.
Cercle artist.
Collège N.D.
Banque Nationale
Institut de Commerce
Synagogue
Usine à Gaz
Pl. Marnix
Place Léopold de Wael
Avenue du Sud
Avenue de l'Industrie
Chaussée de Malines
Rue Kroonenburg
Rue de l'Esplanade
Rue du Compromis
Rue Coquilhat
Rue du Péage
Rue du Bien-être
Rue St Roch
Rue des Capucins
Rue Louise
Rue de la Justice
Rue Anselmo
Rue du Palais
Rue Sanderus
Rue Van Brée
Rue de l'Hôpital
Rue St Jean
Rue de la Nacelle
Rue du Couvent
Rue d'Egmont
Rue Verlat
Rue du Musée
Quai Wallon
Quai Flamand
Bassin aux Charbons
Quai St Michel
Station du Pays de Waes
Avenue Rubens
Avenue Teniers
Av. Van Eyck
de l'ancien Canal
B
C
5
5
Gravé et imprimé par
Wagner & Debes, Leipzig.

a handsome garden-portico and a summer-house, forming the only remains of the *Rubens House*, built by the illustrious painter himself in 1611, and the scene of his death on May 30th, 1640.

The Rue des Douze Mois (Twaalf-Maanden-Straat) leads from the N. side of the Place de Meir to the ***Bourse**, *Handelsbeurs*, or *Exchange* (Pl. C, 3), erected in 1868-72 on the site of a fine late-Gothic structure of 1531 (by *Dom. de Waghemaker*, see p. 168), which was the oldest exchange in Europe but was burned down in 1581 and in 1858. The new edifice, designed by *Jos. Schadde*, is in the same style as its predecessor, but on a much larger scale, and has an entrance on each of the four sides. The hall, which is covered with glass, is 56 yds. long and 44 yds. wide, and is surrounded by a double arcade, borne by 68 columns (all of different designs) and opening towards the centre in Moorish-Gothic trefoil arches. Above these is a gallery borne by 38 columns, adjoining which is the *Tribunal de Commerce.* The ceiling is borne by an elegant wrought-iron framework, and the walls are adorned with the arms of Antwerp, the Belgian lion, and the arms of the different provinces of Belgium. In the angles between the arches are the arms of the chief seafaring nations. Except during business-hours (see p. 162), the building is used as a public thoroughfare; ascents to the galleries adjoining the N., W., and S. portals.

From the Pont de Meir (or Meirbrug), the short street at the W. end of the Place de Meir, we may proceed either viâ the *Marché aux Souliers* (Schoenmarkt), with its numerous shops, or viâ the *Marché aux Œufs* (Eieren-Markt), to the PLACE VERTE (*Groenplaats;* Pl. B, 4; band, see p. 162), formerly the churchyard of Notre Dame, adorned with a **Statue of Rubens**, in bronze, by *W. Geefs* (1843). The scrolls and books, together with the brush, palette, and hat which lie at the feet of the statue, are allusions to the pursuits of the master as a diplomatist and statesman, as well as as a painter. The site of the *General Post Office*, on the S. side of the Place, was, in the 16th cent., occupied by the 'factory' of the great commercial house of the Welsers of Augsburg. On the N. side, almost in the centre of the crowded oldest part of the city, which extends from the Scheldt to the Rempart Ste. Catherine (Katelyne-Vest; Pl. B, C, 3, 4) on the E., and to the Rempart du Lombard (Pl. B, 4), on the S., rises the —

***Cathedral** (*Notre Dame;* Pl. B, 3), the largest and most beautiful Gothic church in the Netherlands. It is of cruciform shape, with triple aisles and ambulatory. It was begun in 1352 under the superintendence of *Jean Amel* or *Appelmans* of Boulogne. After his death in 1398 the work was continued by his son *Peter*, who was succeeded by *Jean Tac* in 1434 and *Master Everaert* in 1449. To this period (1352-1449) belong the choir with its ambulatory and chapels, the sacristies, and the tower up to the first gallery. The aisles were built in 1425-1500. At the beginning of the 16th cent. the building-operations were directed by *Herman de Waghemaker*

(d. 1503) and his son *Dominic*, the chief evidences of whose skill are the dome above the crossing and the late-Gothic upper part of the N. tower, the final pinnacle dating probably from 1592. The S. tower was left unfinished in 1474, when only a third of the contemplated height had been reached. The nave and aisles were not vaulted till 1611-16. In 1533 the church was seriously damaged by fire, in 1566 by puritanical zealots, and again in 1794 by French Republicans. A restoration has been begun under *Fr. Durlet* (d. 1867) and *E. Eife*, and the main façade and part of the N. side have been laid bare, but the rest of the exterior is still disfigured by the mean houses clustered around it. The present cathedral-architect, *Frans Baeckelmans*, has restored the W. façade (1901-3), the elaborate portal of which is adorned with a modern Gothic relief by *J. B. van Wint*.

The *Interior (adm., see p. 163) is grand and impressive, and the rich perspective of its six aisles is very effective. Its length is 384 ft.; width of nave 171 ft., of transept, 212 ft.; height 130 ft. Its area amounts to 70,000 sq. ft. (that of Cologne Cathedral is 66,600, St. Paul's in London 84,000, St. Peter's at Rome 162,000 sq. ft.). The vaulting is supported by 125 pillars. The level of the pavement has been several times raised.

The S. Transept, entered from the Place Verte, contains *Rubens's* far-famed masterpiece, the **Descent from the Cross (pp. liv, lv), a winged picture, painted in 1611-12 (in Paris from 1794 to 1816; restored in 1852). On the inside of the wings are the Salutation, and the Presentation in the Temple, on the outside St. Christopher carrying the Infant Saviour, and a hermit. The Mary in a blue robe and the figure with a basket in the wings are portraits of the master's first wife and his daughter respectively. For this picture the painter received 2400 fl. and a small piece of ground to round off his estate. In the N. transept is *Rubens's* *Elevation of the Cross, painted in 1610, soon after his return from a residence of eight years in Italy and while the master was still under the influence of Michael Angelo (also in Paris from 1794 to 1816). On the right wing is a group of Roman soldiers, with their centurion, on the left are the Virgin, St. John, and a group of mourning women.

The Descent from the Cross is the most magnificent of these celebrated pictures. The white linen on which the body of the Saviour lies is a peculiar and very effective feature in the composition, usually said to be borrowed from a similar work by Daniele da Volterra at Rome. The principal figure itself is admirably conceived and carefully drawn, and the attitude extremely expressive of the utter inertness of a dead body. Two of the three Maries are more attractive than is usual with Rubens's female figures, but the flabby countenance of Joseph of Arimathæa exhibits neither sentiment nor emotion. The arrangement of the whole is most masterly and judicious, the figures not too ponderous, and the colouring rich and harmonious, while a degree of sentiment is not wanting, so that this work is well calculated to exhibit Rubens's wonderful genius in the most favourable light. According to a well-known anecdote, this picture, when in an unfinished state, fell from the easel in Rubens's absence. *Van Dyck*, as the most skilful of his pupils, was chosen to repair the damage, which he did so successfully, that Rubens on his return declared that his pupil's work surpassed his own. The parts thus said to have been retouched are the face of the Virgin and the arm of the Magdalen.

The popular story with regard to the origin of this famous picture is another of those picturesque fictions which modern investigation has so rudely dispelled. Rubens is said to have been employed by the Guild of Arquebusiers to paint an altar-piece representing their patron saint 'St. Christophorus' (*i.e.* 'the bearer of Christ'), as the price of which he was to receive a piece of ground from them as a site for his house. Instead of fulfilling the contract literally by painting a single picture of St. Christopher, Rubens generously determined to produce a far more noble work by representing the 'bearing of Christ' allegorically, *viz.* in the principal picture Christ borne by his friends, in one wing by his Virgin mother before the Nativity, and in the other by the aged Simeon in the Temple. The picture was finished and shown to the Arquebusiers, who could not fail to be gratified by its magnificence; but the allegorical mode of its execution was entirely lost upon them, and they complained that there was no St. Christopher. In order to satisfy them, Rubens then proceeded to paint St. Christopher in person on the outside of one shutter, while on the other he represented a hermit with a lantern, and an owl, emblematical, it was said, of the obtuseness of the worthy Arquebusiers. The facts of the case, however, were simply these. A dispute having arisen about the cost of a wall which separated Rubens's property from that of the Arquebusiers, the burgomaster Rockox, the captain of the guild and a friend of Rubens, persuaded him to paint this picture in order to equalize the price to be paid by each party. The hermit and the owl are well-known features in every picture relating to the legend of St. Christopher.

The Elevation of the Cross, although inferior, is also a magnificent work. The figures are remarkable for their easy and natural attitudes, although inclined to be too heavy. The great life which pervades the whole, and the variety of the composition, compensate to some extent for deficiency of sentiment. In the figures of Christ and his executioners, the master displays his thorough acquaintance with the anatomy of the human frame. The horses are noble and lifelike, and a dog has even been introduced to give greater diversity to the scene. The latter was added by Rubens in 1627 (see below). The wings form part of the same subject. On the right is a group of women and children, with horror depicted in their countenances, behind them are the Virgin and St. John; on the left, mounted officers, behind them the thieves, who are being nailed to their crosses by the executioners. — This painting, for which Rubens received 2600 florins, was originally the high-altar-piece of the church of St. Walpurgis, and was retouched by the artist in 1627. Three easel-paintings and a representation of God the Father which hung above the main picture were sold by the church-authorities in 1737 and have since disappeared. The present painting was placed in the cathedral in 1816.

Choir. The high-altar-piece (covered) is an *Assumption by *Rubens*, painted in 1626. This picture ranks with the Assumption in the Imperial Museum at Vienna as one of the best of the ten canvasses Rubens devoted to this subject. The high-altar dates from 1824. — The rich Gothic *Stalls*, designed by *Fr. Durlet*, are adorned with reliefs from the life of the Virgin and with figures of the Fathers of the Church and of the Founders of the great Monastic Orders, by *K. Geerts* (1840), *J. de Boeck*, and *J. B. van Wint* (1883).

The other works of art in the cathedral are mainly modern and all very inferior in interest to the three pictures by Rubens. We begin to the S., in the —

Ambulatory. 1st Chapel (on the S.): modern stained glass, by *Didron* of Paris (1872), representing the Mourning over the body of Christ. — 2nd Chapel: *Rubens*, the Resurrection, painted in 1612 for the tomb of his friend, the printer Moretus (see p. 178); on the inside of the shutters John the Baptist and St. Martina, on the outside angels. Opposite is a portrait of St. Norbert, by *M. Pepyn.* The carved confessionals in this and the following chapels are by *P. Verbruggen.* The best view of the Assumption is obtained from this chapel. — 3rd Chapel: *Artus Quellin the Younger*, Marble monument of Bishop Ambrosius Capello (d. 1676), the only monument of a bishop in the church which escaped destruction in 1794. Interesting altar-piece of the *School of Cologne* (14th cent.), representing St. Michael and the dragon with Christ enthroned, angels, and saints. — 4th Chapel: *J. de Backer*, Last Judgment, on the wings, portraits of the Plantin family by *B. Sammeling* (1591; generally covered); above, portrait of Chris. Plantin, the printer (p. 178), by *W. J. Herreyns;* beneath it the tombstone of Plantin, with inscription by Justus Lipsius. — 5th Chapel: Modern stained glass by *A. Stalins* and *A. Janssens*, after *J. Bethune;* modern altar-piece (triptych) by *J. Anthony* (1890). — 6th Chapel: Modern stained glass by the same artists. The painted group of the Mater Dolorosa is by *A. Quellin the Elder.* — At the back of the high-altar, the Dying Mary, a large picture by *Abr. Matthys* (1634). Below it, the Marriage of the Virgin, the Annunciation, and the Visitation, painted in grisaille with great skill by *M. I. van Bree* in imitation of half-relief. In front of it, Tomb of Isabella of Bourbon (d. 1465), second wife of Charles the Bold, with her recumbent figure in bronze. — 7th Chapel: Stained glass by *Bethune*, *Stalins*, and *Janssens;* altar-piece by *P. van der Ouderaa* (1891). — The 8th Chapel is that of the old Guild of St. Luke: modern altar, designed by *Fr. Baeckelmans* (1893); altar-piece, the Virgin with St. Luke, by *A. de Vriendt;* stained glass by *Stalins* and *Janssens* (1892). — 9th Chapel: Modern carved altar in the style of the 15th cent., from the design of *Jos. Schadde*, with scenes from the life of St. Joseph, to whom this chapel is dedicated; the wings are by *L. Hendrix* (p. 171). Stained glass by *Didron* (1873 & 1879). On the left wall is a Pietà after *Van Dyck*, in the style of Rubens's Christ 'à la paille'. — 10th Chapel: Modern altar in carved wood, with winged pictures by *J. Anthony* (1897). — 11th Chapel: Large winged altar in carved wood by *J. de Boeck* and *J. B. van Wint.* — On the pillar between Chapels 11 and 12, *Van Veen*, Entombment. — 12th Chapel (a large one, adjoining the two last): *A. Quellin the Elder*, Painted statue of St. Anthony, on the altar. Two stained glass windows, commemorating the commercial treaty between Henry VII. of England and Philip I. of Castile (1503); the first is ancient but was restored by *Stalins* and *Janssens* in 1879, the other is wholly by these artists (1880).

Transept. *Rubens's* pictures, described on pp. 168, 169. Also, in the N. Transept: Stained glass of 1615 and 1616 (restored in

1866), that above the portal pourtraying Archduke Albert and his consort Isabella, another representing Godfrey de Bouillon founding the Order of the Canons of St. Michael. On the left, *Fr. Francken the Elder*, Christ and the Doctors, among whom are portraits of Luther, Calvin, and Erasmus; on the wings, St. Ambrose and the prophet Elias (1586); opposite, *Abr. Janssens*, four church-fathers. — S. Transept: Large stained-glass window after *J. Bethune*, the Patron Saints of the Arts (1870); on the left, *G. Seghers* (?), St. Francis; on the right, *M. de Vos*, Marriage at Cana; *Van Veen*, Last Supper. — The dome above the crossing is adorned with an Assumption by *Corn. Schut* (1647).

The Nave and aisles contain some ancient and modern stained glass windows. In the former (left) are two windows of 1537 (Adoration of the Magi, Conversion of St. Paul), restored by *Stalins* and *Janssens*. — The *Pulpit*, with its trees and birds carved in wood, is by *M. van der Voort* (1713).

The Lady Chapel, in the N. aisle, contains a marble altar, constructed in 1825 in exact imitation of an altar by *Art. Quellin the Younger* and *P. Verbruggen the Elder*, which had been destroyed in 1794. The four reliefs, representing the Annunciation, Visitation, Presentation in the Temple, and Assumption, are the original ones by *Quellin*. The modern stained glass by *Stalins* and *Janssens* (1878-81) refers to the worship of the Virgin in Antwerp. The much-belauded head of Christ on white marble, on the pillar to the right of the altar, once ascribed to Leonardo da Vinci, is by *Otho van Veen*.

In the S. aisle, the Passion in 14 scenes, painted in the mediæval style by *Vinck* and *Hendrix*, pupils of Leys, in 1865-67. The Chapel of the Sacrament, at the E. end of the aisle, contains an altar-piece, Christ at Emmaus, by *W. J. Herreyns* (1808), and a tabernacle in gilded copper by *Hendr. Verbruggen*. The finest of the stained-glass windows is one erected by Count Engelbert II. of Nassau (p. 442), executed by *Nic. Rombouts* in 1503 (Last Supper, in the middle of the 17th cent.) and restored by *J. B. Capronnier* in 1870. Other subjects represented are St. Amandus preaching Christianity at Antwerp, St. Norbert preaching against the heretic Tanchelinus at Antwerp, both by *Didron* (1872); SS. Peter and Paul, by *J. B. Capronnier* (1867); SS. John the Baptist and John the Evangelist, of the 16th century. — The Chapelle des Mariages (closed), at the W. end of the S. aisle, contains stained glass by *Abr. van Diepenbeeck* (1635). The altar-piece is a Holy Family by *H. van Balen*, in a landscape by *J. Brueghel*. The statue of the Virgin is by *A. Quellin the Elder*.

The *Organ*, with 90 registers, was built in 1891, and is the largest in Belgium. The old organ-case, with a statue of St. Cecilia, is by *P. Verbruggen*. Organ recitals on Sundays and festivals at 11 a.m. (chair 5 c.).

The crucifix inside the *Main Portal* in the W. façade was cast by *J. Couthals* in 1635 with the metal of a statue formerly erected in the citadel by the Duke of Alva to himself, '*ex aere captivo*'.

The N. Tower (402 ft.), the beautiful and elaborate open work of which was compared by Charles V. to Mechlin lace, commands an extensive view. The entrance is on the W. façade, near the side-door (open all day; adm. 50 c.).

The ascent is fatiguing; 514 steps lead to the first gallery, and 108 more to the second and highest. With the aid of a good telescope, the spectator may in clear weather trace the course of the Scheldt as far as Flushing, and distinguish the towers of Bergen-op-Zoom, Breda, Lierre, Brussels, and Malines. The *Chimes* consist of 40 bells; the largest, cast in 1507, weighs 8 tons. At its consecration Charles V. stood 'godfather'.

In the Marché aux Gants, opposite the door of the tower, is the so-called Matsys Well, of the end of the 15th cent., protected by a Gothic canopy of iron, and surmounted by a statue of Salvius Brabo (see below). It is said to have been executed by *Quinten Matsys* (d. 1529), '*in synen tyt grofsmidt, en daernaer famues schilder*' ('at one time a blacksmith, afterwards a famous painter'), according to the inscription on his tombstone, which was formerly immured opposite the well and is now replaced by a copy (original in the Academy). This remarkable and talented man was originally a blacksmith from Louvain, who, according to the legend, became enamoured of the daughter of a painter, and to propitiate the father, exchanged the anvil for the palette.

From the Matsys Well the short Rue des Emaux (Maaldery-Straat) leads to the N.W. to the Grand' Place (*Groote Markt*; Pl. B, 3), which is adorned with the **Brabo Fountain,** erected in 1887 from the designs of *Jef Lambeaux*. This is surmounted by a statue of Salvius Brabo, a mythical hero who defeated and cut off the hand of the giant Antigonus. The giant used to exact a heavy toll from vessels entering the Scheldt, and ruthlessly cut off and threw into the river a hand of every shipmaster who refused to pay. Hence the old explanation of the name of the town ('Antwerp', from 'hand werpen'; werpen = to throw; comp., however, p. 163). — On the W. side of the Grand' Place rises the —

***Hôtel de Ville** or *Stadhuis* (Pl. B, 3) erected in 1561-65 in the Renaissance style by *Cornelis de Vriendt*, and restored in its present form in 1581, after its partial destruction by the Spaniards. The façade, 256 ft. in length and 101 ft. in height, rises over a rusticated groundfloor in red marble, with arcades in two principal stories (Doric and Ionic), resting on massive pillars. At the top is a colonnade which supports the roof. The central part, with its circular arched windows, rises in three additional stories, diminishing in size as they ascend, to a height of 183 ft. In a niche above stands the Virgin as the tutelary saint of the city, a figure placed here in 1585; below this, on the right and left, are allegorical figures of Wisdom and Justice.

The **Interior** (adm., see p. 162; entr. for sightseers by No. 9, the third door from the S.E. corner) was thoroughly restored in 1882-99 from designs by *M. J. Dens.* The STAIRCASE *(Escalier d'honneur, Trapzaal)* is lavishly decorated with coloured Belgian marble, and the glass roof is supported by carved wooden Caryatides, representing different branches of industry. The mural paintings on the first floor, executed in 1898-99 after designs by *A. de Vriendt*, commemorate the period of Antwerp's zenith, in the 16th century. On the left, *P. Verhaert*, Shipping (the burgomaster welcoming the captains of the first sugar-ships to arrive from the Canary Islands, 1508); *Ch. Boom*, Commerce (opening of the Exchange, 1532). On the right, *H. Houben*, Music (Benedictus de Hertogen performing before the magistrates, 1514); *E. de Jans*, Fine Arts (the burgomaster greeting Quinten Matsys as president of the Guild of St. Luke, 1520); *E. Farasyn*, Literature (the magistrates receiving 'De Violieren', the victorious club in the contest of 'Rederykamers' at Ghent in 1539; comp. p. 108). The bronze candelabra are by *Alf. van Beurden.*

The rooms are all embellished with carved wooden panelling. The BURGOMASTER'S ROOM contains a *Chimney Piece*, finely sculptured in the Renaissance style, from the old Abbey of Tongerloo (p. 203), representing the Last Supper, above which are the Raising of the Serpent, the Crucifixion, and Abraham's Sacrifice. — Passing through an anteroom, with numerous portraits of the royal family by *Van Bree*, *Wappers*, and *Nic. de Keyser*, we enter the handsome great hall, or SALLE LEYS, decorated in 1864-69 with a series of admirably executed paintings by *H. Leys* (p. 166): 1. (end-wall), Independence, or Solemn Entry of Charles V., who swears to respect the privileges of the city, 1514; 2. (on the principal wall), Self Defence, or the Burgomaster Van Ursele entrusting the magistrate Van Spanghen with the command of the municipal guard for the defence of the city, 1541; 3. Municipal Rights, or the rights of citizenship conferred on Batt. Pallavicini of Genoa, 1541; 4. (end-wall), Self Government, or Margaret of Parma committing the keys of the city to the burgomaster during the troubles of 1566. Also portraits of twelve princes celebrated in the annals of the country, from Henry I. of Lorraine (1220) and Jan I. of Brabant (1290) to Philippe le Bel (1491), most of whom granted privileges to the town. — The following anteroom contains mural paintings by *H. Leys* (1855), removed from his house in the Rue Leys, pulled down in 1898. — In the SALLE DES MARIAGES *(Trouwzaal)*, completed in 1885, are a Renaissance chimney-piece of the 16th cent., in black and white marble, and five frescoes by *Lagye* (1887-91), a pupil of Leys: 1. Marriage among the Belgæ; 2. Roman marriage; 3. First Christian marriage in Antwerp (650); 4. Marriage of Philippe le Bel and Joanna of Castile (1497); 5. First civil marriage in Antwerp (1796). — The SALLE DE MILICE contains a modern chimney-piece with statues of princes, by *Alph. Peters*, and several portraits of princely personages by *N. de Keyser* and *G. Wappers.* — The SALLE DU CONSEIL *(Raadszaal)* contains ceiling-paintings by *J. de Roore* (1717) and lifesize portraits of the royal family by *De Keyser* and *Wappers.* — The antechamber has a chimney-piece by *Corn. de Vriendt*, with a relief of the Judgment of Solomon; also a painting by *Godding*, representing Burgomaster Van Straelen led to execution after being tortured by command of the Duke of Alva, in 1568.

The space in front of the Hôtel de Ville commands an excellent view of the Cathedral.

Most of the houses in the Grand' Place are **Guild Houses**, formerly belonging to the different corporations, and dating from the 16th and 17th centuries. Of the Renaissance structures on the N. side, two (Nos. 13 & 19) were rebuilt in 1900 and 1903. Between these are the *Hall of the Coopers* (Maison des Tonneliers; No. 15), built in 1579, renewed in 1628, and since freely restored, and the five-storied *Guild Hall of the Archers* (Maison de la Vieille Arbalète or Oude Voetboog; No. 17), of 1516 (rebuilt in 1580), with a gable in two stories surmounted by a gilded equestrian figure of St. George. On the S.E. are the *House of the Clothiers* (Maison des Drapiers; No. 36) and the *Hall of the Carpenters* (Maison des Charpentiers; No. 40), both originally of the 15th cent., but rebuilt in 1542 and 1644. In the house No. 4 the painter *A. van Dyck* was born in 1599.

From the Grand' Place the busy Canal au Sucre or Suiker-Rui (Pl. B, 3) leads to the W. to the Van Dyck Quay. At the corner of the latter, to the right, is the so-called *Hansa House*, built by Jos. Hertogs for a German firm in 1902-1904 and adorned with six allegorical figures by Jef Lambeaux (Commerce, Navigation, the Scheldt, Rhine, Elbe, and Weser).

The adjacent Rue des Orfèvres (Zilversmids-Straat), Rue aux Fromages (Kaasstraat), and Rue des Tonneliers (Kuipers-Straat) are quaint survivals of old Antwerp. A few yards to the N. of the last, in the midst of the poorest and dirtiest part of the old town, lies the **Vieille Boucherie** (*Vleeschhuis;* Pl. B, 3), or old meat-market, a lofty, late-Gothic edifice, constructed in 1501-3 by *Herman de Waghemaker* (p. 167) in regular courses of red bricks and white stone, with four hexagonal turrets. It was purchased by the town in 1899.

A little to the N., in the Marché au Bétail (Veemarkt), rises the **Church of St. Paul** (Pl. B, 3), in the late-Gothic style, which formerly belonged to the adjoining Dominican monastery. It was erected in 1533-71, but the choir was not completed until after 1621. Adm., see p. 163.

The wall of the N. Aisle of the church is adorned with fifteen pictures (some repainted): *Van Balen*, Annunciation; *M. de Vos*, Adoration of the Shepherds and Presentation in the Temple; *Van Dyck*, Bearing of the Cross (youthful work; 1617); *Jordaens*, Crucifixion; *Vinckboons*, Resurrection. — N. Transept: *Rubens*, Scourging of Christ (1617; covered); at the altar, after *Caravaggio*, Virgin of the rosary (the original was sent to Vienna as a gift to the Emp. Joseph, who sent this copy as a substitute). — Choir. High-Altar by *P. Verbruggen*, with altar-piece by *Corn. Cels*, Descent from the Cross (1807; covered); at the side, tombs of Henry van Varick, Margrave of Antwerp (d. 1641), his wife Anna Damant, and Bishop Mich. Ophovius (d. 1637). — S. Aisle: altar to the left, *Rubens*, Assemblage of church-teachers; altar to the right, *De Crayer*, Pietà; opposite, *Teniers the Elder*, The Seven Works of Mercy, a curious assemblage of cripples of every description. — The fine Renaissance panelling in the aisles and transepts and the baroque choir-stalls are by unknown artists. The church contains an excellent organ.

The front court contains a '*Mt. Calvary*', an artificial mound covered with pieces of rock and slag, garnished with statues of saints, angels, prophets, and patriarchs, and surmounted by a crucifix. The grotto below is intended to represent the Holy Sepulchre at Jerusalem (adm. gratis).

The Rue des Sœurs Noires (Zwart Zusters-Straat) leads hence to the E. to the Klapdorp (p. 178).

b. The North-Eastern Part of the Old Town.

In the Place Conscience, a little to the N.E. of the cathedral, lies the former **Jesuits' Church** (*St. Charles Borromée;* Pl. B, 3), built in 1614-21 by the Jesuit *Fr. Aiguillon*, probably on the site of a Romanesque structure, and sumptuously adorned with marble and works of art from plans by *Rubens*. Rubens himself furnished for it no fewer than 36 ceiling-paintings (comp. p. 180). The church was struck by lightning in 1718 and burned to the ground, with the exception of the choir with its two side-chapels containing three large altar-pieces by Rubens (Assumption, Miracles of St. Ignatius Loyola and St. Francis Xavier), now preserved in the Imperial Museum at Vienna. The church was rebuilt in the style of the original edifice, though with less magnificence. Handsome façade. The pleasing bell-tower, behind the choir, dates from the 17th century.

The Interior is in the form of a basilica with galleries and choir-apse. Round the walls runs a handsome carved wooden wainscoting with medallions representing scenes from the lives of SS. Ignatius and Francis Xavier, by *Van Baurscheit* (d. 1745) and *Van der Voort* (d. 1737). The high-altar was designed by *Rubens*. Over the altar the three following paintings are exhibited alternately: *C. Schut*, Madonna enthroned; *Seghers*, Christ on the Cross; *Wappers*, The Virgin interceding. The statues of SS. Francis Borgia and Francis Xavier are by *A. Quellin the Elder*, those of SS. Ignatius and Aloysius by *A. Colyns de Nole* (17th cent.). — The *Lady Chapel*, next the right aisle, still contains some specimens of the marble decoration of the original building. — In the *Sacristy* is a handsome ivory crucifix of the 17th century.

The building on the W. side of the Place contains the *Municipal Library* (*Stadsboekery* or *Bibliothèque Communale*), with 60,000 vols. (adm., see p. 163); in the vestibule is a seated bronze figure of *Hendrik Conscience*, the Flemish novelist (1812-83), by Fr. Joris.

The Courte Rue Neuve and *Longue Rue Neuve* lead hence to the E., passing the Exchange (p. 167; to the right), to St. Jacques.

The **Church of St. Jacques** or *Sint Jacobs Kerk* (Pl. C, 3), in the late-Gothic style, was begun in 1491 by *Herman de Waghemaker* (p. 167) and carried on after his death in 1503 by *Dom. de Waghemaker* and *Rombout Keldermans*, but was still unfinished in 1526 when the work was discontinued. In 1602, after the subsidence of the religious troubles of the latter half of the 16th century, the works were resumed, and the church was completed in 1656 (the chief portal being added in 1694). It is a cruciform structure, flanked with chapels on each side and in the choir also, and is the most important church in Antwerp after the cathedral, which it far surpasses in the sumptuousness of its monuments and decorations. The wealthiest and most distinguished families at Antwerp here possessed their burial-vaults, private chapels, and altars, the most interesting of which is that of the family of *Rubens*, in the ambulatory.

The Interior (adm., see p. 163), which is of harmonious proportions, is lighted by fine stained-glass windows, both ancient and modern, the former having been chiefly executed by *A. van Diepenbeeck* and *J. B. van der Veeken*, the latter by *J. B. Capronnier* and *J. F. Pluys*.

TRANSEPT. Marble statues of the Apostles by *Van der Voort*, *Kerricx*, *De Cuyper*, and others. In the S. arm: Elevation of the Cross, a high-relief by *Van der Voort*, 1719. Above the portal: *G. van Honthorst*, Christ expelling the money-changers from the Temple, the wings by *De Crayer*. — The S. transept is adjoined by the —

CHAPEL OF THE HOST, containing a baroque marble altar, fine marble screen, and statues of SS. Peter and Paul, by *P. Verbruggen*, *L. Willemsens*, and *W. Kerricx*. To the right of the altar: *B. van Orley*, Holy Family (a reduced copy of Raphael's large Holy Family, in the Louvre); *Jan Matsys*, Madonna and Child. The stained glass of 1626 represents Rudolph of Hapsburg giving his horse to the priest carrying the monstrance, with the donors below.

CHOIR. To the right and left of the entrance: Assumption by *Th. Boeyermans* (1671), Resurrection by *E. Dujardin* (1862). The baroque high-altar is by *Ykens* and others. The statue of St. James and the choir-stalls were carved by the older and younger *Quellin*. The stalls still bear the arms of the patricians to whom they once belonged. The 12th to the left from the entrance was that of P. P. Rubens.

AMBULATORY. S. side: By the wall of the choir, Confessionals by *A. Quellin*, *Willemsens*, and others. Above the first of these: *Goubau*, Dead body of Christ (1655); on either side of the second: *M. de Vos*, Ecce Homo (1562), and *Verlinde*, Madonna (1870). — 1st Chapel: *H. van Balen the Elder*, Trinity; opposite, *A. van Noort* (p. liii), *The Tribute Money (St. Peter giving Christ the fish with the piece of money). — On the pier opposite: *Corn. Schut*, Pietà. — 2nd Chapel: *Seghers*, St. Ives. — 3rd Chapel: *Seghers*, Appearing of Christ.

4th. *Rubens Chapel*. The tomb of the illustrious painter (d. 30th May, 1640, at the age of 64) is covered by a tombstone of 1755, bearing a long inscription in Latin. The **Altar-piece of this chapel is a late work by *Rubens* (covered; best light 12-2 p.m.).

The Holy Child is represented sitting in the lap of the Virgin in an arbour, and worshipped by St. Bonaventura. Before the Madonna is St. Jerome, while on the other side is St. George with three holy women. According to tradition these saints are all family portraits. St. Jerome is said to be the father of Rubens, St. George the painter himself, and the three women his two wives and Mademoiselle Lunden, whose portrait in the National Gallery at London is famous under the name of the 'Chapeau de paille'. The tradition is, however, doubtful, for the execution of the work differs from that usual with Rubens in his later years, in which alone the portraits could have been painted.

The marble carvings on the altar are probably the work of *Luc. Faid'herbe* (d. 1694), with whom Rubens was intimate. On the right and left are the monuments of the Baronesses Stier de Aertselaer and Van Havre, two descendants of Rubens, executed by *W. Geefs* (1839 and 1850). To the right, monument of the son of Rubens, by *A. Quellin the Elder*.

Above the next door: *Th. Rombouts*, Betrothal of St. Catharine (1634). — 5th Chapel: *Jordaens*, San Carlo Borromeo among persons sick of the plague. — 6th Chapel: *Van Lint*, St. Peter taking leave of St. Paul; opposite, *P. Thys*, Abraham's Sacrifice; *School of Rubens*, *Ecclesiastic and two patricians at prayer. — 7th Chapel: *Victor Wolfvoet*, Visitation (1639). After *Van Dyck*, Crucifixion (original in the Museum). — On the wall of the choir: *P. Thys*, The Trinity.

The Chapel of the Virgin, in the N. transept, contains stained glass by *J. de Labarre* (1641) and stalls by *A. Quellin the Elder;* also, to the left of the altar, *A. Quellin the Elder*, Pietà, a small painted sculpture in wood, 1650.

N. Transept. Above the portal, *G. van Honthorst*, Christ among the Doctors in the Temple, on the wings, *Seghers*, Annunciation, and Adoration of the Magi. By the next wall: *P. Thys*, Assumption of the Virgin.

N. Aisle. 2nd Chapel, on the E.: *Abraham Janssens*, Coronation of the Virgin (triptych); *Peter van Avont*, Madonna and Child in a garden, surrounded by angels; stained glass representing the Last Supper, with portraits of the donors, 1538. — 3rd Chapel: *B. van Orley*, *Last Judgment; on the wings St. Adrian and the Burgomaster Rockox, the donor of the picture, with his three sons; and St. Catharine and the wife of the burgomaster, with their ten daughters. The modern reliefs representing Scenes from the Passion, in this chapel and several of those following, are by *J. Geefs*, *J.* and *L. de Cuyper*. — 4th Chapel: *Van Balen the Elder*, Adoration of the Magi, on the wings Annunciation and Visitation; opposite, Monument of J. Doncker and his wife, with portraits, by *Ryckaert*. — 5th Chapel: to the left, *M. de Vos*, Mary entering the Temple (triptych). Tomb of Corn. Landschot (d. 1656), noted for his benevolence, with the inscription: 'men wint den hemel met gewelt, of is te koop met kracht van geld'. — 6th Chapel: Tomb of the Spanish general Del Pico (d. 1693). — In the nave, *Pulpit by *Willemsens*, with the symbols of the Evangelists and allegorical figures of Truth, Faith, Religion, etc. (1675).

S. Aisle. We begin to the W. 1st Chapel: *A. van Dyck*, St. George and the dragon; opposite, wooden statuette of St. Sebastian, by *A. Quellin the Elder* (1661). — 2nd Chapel: *M. de Vos*, Temptation of St. Anthony. Opposite, Mater Dolorosa by *Guido Reni*. — 3rd Chapel: *E. Quellin the Younger*, St. Rochus cured of the plague, 1660. This and the two following chapels contain twelve small scenes from the life of St. Rochus, executed in 1517. — 5th Chapel: *Fr. Floris*, The Holy Women occupied with the Infant Christ and St. John; opposite, monument of Churchwarden Nicolas Mertens (d. 1586) and his wife, with portraits, by *Ambr. Francken*.

At the E. end of the Longue Rue Neuve rises the *Flemish Theatre* (p. 194), while immediately in front of the S. portal of

St. Jacques the Rue du Chêne leads from this street to the Place de Meir (p. 166). — We, however, proceed to the N., viâ the Rue de St. Jacques and the Rue de l'Empereur. No. 25, in the latter street, is the old house of Burgomaster Rockox (p. 185), the façade of which was designed by *Rubens.* — The *Military Hospital* (Pl. C, 3) in the Rue du Prince, a little farther on, occupies the site of the house of Burgomaster Van Liere, who here entertained Charles V. during his visit to Antwerp in 1520. Dürer praises the building in his diary.

The old Franciscan monastery (Pl. C, 3), Rue du Fagot 31 (a little to the W.), has been occupied from 1663 onwards by the celebrated *Académie Royale des Beaux Arts*, which was established at the suggestion of David Teniers the Younger on the model of the academies at Rome and Paris, and was richly endowed by Philip IV. of Spain. It incorporated the mediæval guild of St. Luke, founded for the promotion of art by Philip the Good (p. xxi) about the middle of the 15th cent., which (until 1773) all artists in Antwerp were compelled to join.

The Rue du Fagot ends to the N.W. in the Klapdorp, in the N.W. extension of which (Marché aux Chevaux) is the small **Capuchin Church** (*St. Antoine de Padoue;* Pl. C, 2), erected in 1589, and containing two valuable pictures. On the W. wall of the left aisle, *Pietà, by *Van Dyck.* In the choir, the first picture on the left, St. Anthony receiving the Infant Jesus from the arms of the Virgin, by *Rubens.*

c. The South-Western Quarters of the Old Town and the Museums.

From the S.W. corner of the Place Verte (p. 167) the Rue des Peignes and the Rue Nationale (Pl. B, 4, 5; tramways Nos. 3 & 4, p. 161), which intersect a little farther on, lead to the S.W. part of the old town. — The Rue du Faucon, the second turning on the right (W.) in the Rue des Peignes, leads to the small Marché du Vendredi, in the S.W. angle of which is the —

***Musée Plantin - Moretus** (Pl. B, 4), established in the house of the celebrated printer *Christopher Plantin* (1514-89), who set up his printing-office at Antwerp in 1549. From 1576 down to the present day the business was carried on in this building, at first by Plantin himself, and afterwards by the family of his son-in-law *Moretus* or *Moerentorf* (d. 1610). After the middle of the 17th cent. the operations of the firm were confined to the printing of missals and prayer-books, for which Plantin had received a monopoly from Philip II. for the dominions of the Spanish crown. When this privilege was withdrawn in 1800, the printing-office was temporarily closed, and afterwards it was used only at intervals down to 1876, when the building, with its antique furniture, tapestry, paintings (90 portraits; 15 by Rubens, mostly school-pieces), and other collections, was purchased by the city of Antwerp. The house therefore now presents a unique picture of the dwelling and contiguous business-premises of a Flemish patrician of the end of the 16th century. Adm., see p. 163. Catalogue by *Max Rooses* (1902), 1 fr.

Ground Floor. Above the entrance of the front building, which was altered in 1761-63, are the arms of Plantin, carved by ***A. Quellin the Elder***, with his motto 'labore et constantia'. Within we turn to the right at the foot of the staircase, and enter Room I, which contains some fine old Flemish tapestry and a tortoise-shell table. — Room II. contains several admirable family-portraits. To the right, above the modern mantelpiece in the Renaissance style, hangs (No. 5) a portrait of Plantin (1584), which served as a model for (12) the other portrait, by *Rubens*, to the right of the door of exit. *Rubens* also painted the portraits of: 15. Martina Plantin, wife of John Moretus (by the window of the entrance-wall); 15[1]. John Moretus; 1. Jacob Moretus (d. 1558); 2. Adriana Gras, wife of the last; 3. Arias Montanus (1527-98), the Orientalist; 4. Abraham Ortelius (1527-98), the geographer; 6. Peter Pantinus (1556-1611); 7. Justus Lipsius (p. 235); 11. Jeanne Rivière, Plantin's wife. On the exit-wall: 10, 13. Two sketches by *Rubens*. By the entrance: 15[2]. ***Rubens***, So-called Seneca, a copy in grisaille of an ancient bust of a philosopher. In the centre, under glass: Drawings, Title Pages, Vignettes, partly by *Rubens*, who, as appears from receipts which are still preserved (in the middle of the window-wall), frequently drew designs for the firm; others by *E. Quellin the Younger*, *A. van Noort*, *Jan van Orley*, *Marten de Vos*, etc. Two fine cabinets of the 17th century. — Room III. also contains numerous portraits. On the entrance-wall: 4. Balthasar Moretus I. on his death-bed, by *Th. Willeboirts* (1641); 32, 33. Magdalena Plantin and her husband, Gillis Beys, by an unknown painter (1571). Among the other portraits are six (6-8, 10-12) of celebrated men of the 15th and 16th cent. by *Rubens*, including (7) Pope Leo X. In the centre: Manuscripts (9-16th cent.); specimens of Plantin's printing (including No. 65, the celebrated Biblia Polyglotta of 1568-73); letters and documents.

Quitting this room, we pass a staircase added in 1621 and enter the mediæval-looking Court, which is embellished with busts of Plantin and the Moretus family. One side is entirely covered by the branches of aged vines, said to have been planted by Plantin himself. Below the arcades, to the right, is the Sale Room (IV), built in 1638, with a separate entrance from the street; adjoining are a smaller sale-room (V) and a spacious apartment (VI) containing old Flemish tapestry and a painted spinet of 1735 (St. Cecilia, after *Rubens*). The oaken panelling is partly restored. — On the other side of the court is the Printing Office, where everything is left arranged as if work were to be resumed to-morrow. We first enter the Proof Readers' Room (VII), where old proof-sheets are still lying on the desks and benches. Next to this are the Proprietor's Office (VIII), with gilt-leather hangings, and the so-called Room of Justus Lipsius (IX), with Spanish leather hangings, where the distinguished critic and philologist is said to have been lodged when visiting his publisher Moretus. A passage (X) leads hence to the Type Room (XI), with old matrices, etc., and three 18th cent. statues in carved wood brought here from another part of the house. Finally the Composing and Printing Room (XII), built in 1576, by the exit-wall of which stand two presses of the 16th century.

We now return to the vestibule and ascend the stairs to the **First Floor.** Rooms XIII. & XIV., to the left, contain specimens of the work of several famous printing-offices (*e.g.* the so-called Gutenberg's 36-line Bible; in R. XIV.), a plan of Antwerp in the 17th cent., a view of Antwerp by *J. B. Vrients* (1610), and an engraving of the cathedral tower by *Wenzel Hollar* of Prague (1649; all these in R. XIII). Room XIV. also contains a Buhl commode and some Chinese and Japanese porcelain. — In Room XV. is a small library, with various interesting autographs in glass-cases by the window-wall. — Rooms XVI. & XVIII. contain a collection of woodcuts, a map of Flanders in 1540 (No. 3 in R. XVI.), by *Mercator*, and a coloured view of Antwerp in 1565 (No. 4 in R. XVI.), and water-colour copies by *Jac. de Wit* (1711-12) from the paintings of Rubens for the Jesuits' Church (p. 174; R. XVIII). — Room XIX. contains old copper-plates, with numerous early impressions. — Room XX., with six family-portraits (17-18th cent.), is a sitting-room. — Room XXI. contains the documents conferring the various privileges enjoyed by Plantin, including two (Nos. 2, 1) from Philip II. (1568) and Maximilian II. (1576). — In Room XXII. are copper-plates and engravings after *Rubens*, *Jordaens*, and *Van Dyck*. — Room XXIII. contains works by celebrated engravers of Antwerp. — Room XXIV. contains book-bindings and a portrait by *Jos. Delin* of Ed. Moretus-Plantin, the last owner of the printing-office (1879). — Farther on are two Bedrooms (XXV, XXVI), fitted up with old furniture.

On the **Second Floor** is the Type Foundry (XXVII, XXVIII). — Passing through the two Libraries (XXIX, XXX) and the Muniment Room (XXXI), we return to the staircase.

From the Marché du Vendredi we proceed to the S.W. through the short Ruelle du Vendredi and the Rue des Chevaliers, and then to the left, through the Rue des Augustins, to the —

Church of St. Andrew (Pl. B, 4), a late-Gothic edifice of 1514-23, containing unimportant works of art (adm., see p. 163).

Nave. The pulpit, in carved wood, is by *Van Geel* and *Van Hool* (18th cent.). St. Peter and St. Andrew are represented in a boat on the sea, from which they are summoned by the Saviour. Side-altar on the S.: *Pepyn*, Crucifixion; on the N., *Francken*, St. Anna teaching children. — In the N. Chapel of the Choir: *Govaerts*, Flight into Egypt; *Seghers*, St. Anna instructing the Virgin. — Choir. By the entrance are two statues, (left) St. Peter by *A. Quellin the Younger*, and (right) St. Paul by *Zielens*. Paintings: *O. Vaenius*, Crucifixion of St. Andrew; *Erasmus Quellin the Younger*, Guardian angel of youth. The figures on the high-altar (Assumption) are by *P. Verbruggen*. — S. Chapel of the Choir: *Francken*, Last Supper (altar-piece); *Seghers*, Raising of Lazarus; *E. Quellin*, Christ at Emmaus; *E. Quellin*, Holy Family. — Transepts. The modern altar-pieces are by *J. B. van Eycken*, *Ch. Verlat*, and others. On a pillar in the S. transept is a small medallion-portrait of Mary, Queen of Scots (by *Pourbus*), with an inscription in memory of that unfortunate sovereign and of two of her ladies-in-waiting who are interred in this church.

We now cross the Rue Nationale, in which, to the left, stands a monument to the Flemish poet *Theodore van Ryswyck* (Pl. B, 4), by L. de Cuyper (1864), and follow the Rue de la Clef, to the Rue des Peignes (p. 178). We reach this street at the —

Church of St. Augustine (Pl. B, 4; adm., see p. 163), erected in 1615, which possesses some old pictures. In the right aisle: *Jac. Jordaens*, Martyrdom of St. Apollonia. Left aisle: *M. I. van Bree*, Baptism of St. Augustine; *A. van Dyck*, Vision of St. Augustine (1628). The high-altar is by *P. Verbruggen*. The *Altar-piece, by *Rubens*, a composition with numerous figures, represents the Nuptials of St. Catharine with the Infant Jesus. This excellent work is unfortunately in bad preservation.

The Rue Nationale ends at the Rue Kroonenburg (Pl. B, 5), at the W. end of which, near the Scheldt and the S. Harbour (p. 198), stood the *Castle of Kroonenburg*, once marking the N.W. limit of the German empire.

In the PLACE MARNIX (Pl. B, 5), on which eight streets converge, is a lofty and conspicuous *Monument*, by J. J. Winders, erected in 1883 to commemorate the abolition of the river-dues of the Scheldt in 1863, an event to which Antwerp owes her present prosperity (see p. 165). At the top are Neptune and Mercury; on the pedestal are stalactites, with the faces of river-gods, and broken chains.

The large PLACE LÉOPOLD DE WAEL (Pl. B, 5; tramway No. 3, p. 161) occupies part of the site of the *Southern Citadel*, built by the Duke of Alba in 1567-71. On its W. side (r.) stands the new *Palais de l'Hippodrome* (p. 162), with its lofty dome; on the E. (l.) is the *Royal Museum* (also reached by tramway No. 1, p. 161).

The ***Royal Museum** (*Musée Royal des Beaux-Arts* or *Koninglyk Museum van Schoone Kunsten;* Pl. B, 5), erected in 1879-90 from plans by *J. J. Winders* and *Fr. van Dyck*, is an imposing edifice in the Greek Renaissance style, with suggestions of the baroque. The building is in the form of a massive rectangle, enclosing six inner courts. The main entrance, in the W. façade, is by a portico supported by four colossal Corinthian columns, and flanked on the upper story by loggie. The Attic story is embellished with allegorical figures and medallions by *Dupuis*, *De Pleyn*, *Ducaju*, and *Fabri.* The horizontal line of the upper cornice is interrupted at the corners by pylon-shaped pedestals, which are to support huge four-horse chariots with figures by *Vinçotte.* The side-walls of the museum also still await their decoration. — On the rear of the building is a colossal group, by *L. Mignon*, intended to honour the painter Sir A. Van Dyck. In the grounds in front of the W. facade of the museum are three bronze sculptures: *Stevedore ('Le Débardeur'), by *C. Meunier;* Boy at a well, by *Alf. van Beurden;* Vulture fighting with a jaguar, by *Jos. Dupon.*

On the groundfloor, in the left wing, are the sculptures, in the right wing, the Rubens and Van Dyck Collections; on the upper floor is the picture gallery. Adm., see p. 163; no charge for umbrellas, etc. Director, M. Pol de Mont (p. xv). The small catalogue (1/2 fr.), published in French and Flemish, pays no attention to the results of art-criticism and research. Catalogue of the Rubens Collection by *Max Rooses*, 1 fr.

In the ENTRANCE HALL, opposite the door, are four busts of former governors of the Spanish Netherlands and of Philip V., by *A. Quellin the Elder*, *G. Kerricx*, and others.

We turn first to the left and enter the SCULPTURE GALLERY.

ROOM I. In the middle: 1248. *E. Chatrousse*, Fellow-feeling (a French and a German soldier); 1371. *L. Mascré*, The kiss (bronze group). On the walls are cartoons by *Kaulbach*, *Jan Swerts*, and *G. Guffens* (p. 83).

ROOM II. — Section I. *702. *A. Quellin the Elder*, Wooden figure of St. Sebastian; 1064. *C. A. Fraikin*, Finding of Moses; 1066.

G. Geefs, Leander drowned; 1054. *Is. de Rudder*, The nest; 703. *A. Quellin the Elder*, Caritas Romana; 1190. *Fr. Joris*, The little mother; *1539. *Rauch*, Victory distributing wreaths; *1085. *Jef Lambeaux*, The kiss (highly realistic bronze group); 1301. *T. Vinçotte*, The kid (group). — Section II. 1056. *P. de Vigne*, Sunday (girl praying); 1521. *W. Geefs*, Genovefa of Brabant; 1523. *J. Geefs*, The Fisher (from Goethe); 1529. *Kiss*, Amazon attacked by a tiger, reduced marble replica of the group at the museum in Berlin; 1039. *J. F. Deckers*, The blind man (bronze group); 1517. *Fr. Drake*, Medallion-portrait of himself; 1518. *A. Dumont*, Cupid (bronze); 1204. *J. J. de Braekeleer*, Mother rescuing her child (bronze). Around are busts of Belgian and other artists.

On the right wall of this room are hung a number of views of Antwerp and other Paintings. Section I. 684. *G.* and *B. Peeters*, Battle of Calloo, 1638; 796. *J. B. Bonnecroy*, View of Antwerp from the left bank of the Scheldt (1658). — Section II. 635. *Unknown Artist*, Burning of the Antwerp Hôtel de Ville in 1576; 735. *N. van Eyck*, City militia parading in the Place de Meir, 1673; 634. *Unknown Artist*, The churchyard of Notre Dame at the beginning of the 16th cent. (now the Place Verte); 1230-1235. *H. Leys*, Studies of old Antwerp. *F. de Braekeleer*, 1022. Death of Count Fred. de Mérode (p. 98); 1025. Pulling down the fortifications near the Porte de Kipdorp; 1027. The citadel after the bombardment of 1832; 1024. Destruction of the Porte St. Georges.

I. Anteroom, with modern drawings and water-colours. — II. Anteroom. 1115. *J. R. Pecher*, Marble bust of Rubens (1877).

The next room and the whole of the groundfloor of the right wing are devoted to the Rubens Collection *(L'Œuvre gravé de Rubens)*, founded in 1877 (p. 181) by the city of Antwerp and the Belgian state. It contains about 2000 reproductions (engravings, etchings, woodcuts, photographs, etc.) of most of the extant works of Rubens and affords a most instructive insight into the wonderful versatility and inexhaustible powers of the great master. Each plate bears an explanatory extract from Rooses's catalogue (p. 181).

The two halls in the rear of the museum, adjoining the Rubens Collection, contain the Van Dyck Collection, chiefly consisting of photographs. In the middle (No. 1340) is a bust of the artist by *Jos. Dupon.*

From the entrance-hall (p. 181) a portal leads to the Staircase *(Vestibule De Keyser)*, the walls of which are clad with Belgian coloured marble. In the centre is a large bronze vase, by *Drake*, with reliefs from the monument of Frederick William III. in the Tiergarten at Berlin. To the right, 1291. *Ch. van der Stappen*, David, a marble statue; to the left, *J. B. Clesinger*, Marble bust of Mme. de Rute; on the landing, *E. Jespers*, Daybreak (high relief; 1897). — The chief decorations, however, are the paintings by *Nicaise de Keyser*, executed in 1866 and transferred hither from the old Museum in the Academy (p. 178). These represent, in the fashion of Delaroche's Hemicycle, the glories of the Antwerp School of Art (best viewed from the top of the staircase).

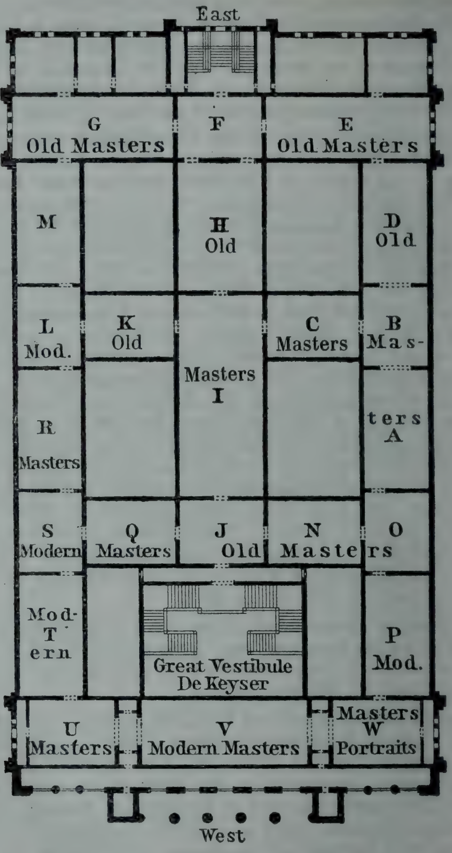
The first floor contains the **Picture Gallery. The *Collection of Old Masters* includes more than 800 pictures, many of them collected from the suppressed monasteries and churches of Antwerp, while others have been brought hither from the Hôtel de Ville and the Steen. In 1840 the *Burgomaster Van Ertborn* (Room C; comp. p. 186) and in 1859 the *Baroness Van den Hecke-Baut* (Dutch masters) bequeathed their collections to the museum. — The *Collection of Modern Paintings (Musée des Modernes* and *Musée des Académiciens)*, with about 500 works, is inferior to that of the Brussels Gallery (p. 112).

The collection of works of the early-Flemish school is ample and excellent. Both the early painters, who are usually classed as belonging to the school of Van Eyck, and the later, headed by Rubens, are admirably represented. Specially noteworthy are the following: the small Madonna (No. 411; p. 187) and the St. Barbara, by *Jan van Eyck* (No. 410; p. 187); the Seven Sacraments, ascribed to *Roger van der Weyden* (Nos. 393-395; p. 187); the large work by *Memling* (Nos. 778-780; p. 190); and the Heads of Christ and the Madonna (Nos. 241, 242; p. 186) and the Entombment (No. 245; p. 190) by *Quinten Matsys*. Among the numerous specimens of *Rubens* we may especially mention the Portraits of Burgomaster Rockox and his wife (Nos. 308, 310, p. 185; wings of the St. Thomas altar-piece), Christ and the two Malefactors (No. 297; p. 185), the Pietà (Nos. 300-303; p. 186), the Communion of St. Francis (No. 305; p. 188), the Prodigal Son (No. 781; p. 185), and St. Theresa (No. 299; p. 184). The finely coloured Pietà by *Van Dyck* (No. 404; p. 188), and the St. Norbert by *Cornelis de Vos* (No. 107; p. 185) should not be overlooked. The gem of the Dutch Room is the Fisher Boy by *Frans Hals* (No. 188; p. 189). The number of other than Netherlandish pictures is very limited; conspicuous among them are a Crucifixion by *Antonello da Messina* (No. 4; p. 186) and *Fr. Clouet's* Portrait of Francis II. (No. 33; p. 187).

The historical arrangement of the older pictures has been attempted only on the broadest lines. Rooms A-K, N, and O contain the older masters, and Rooms L and P-W the modern paintings (comp. the ground-plan). — We first enter —

Room J: Flemish Schools of the 17th century. To the right: 185. *Ant. Goubau*, Art-studies in Rome (1662). — 472, 473. *Van Thulden*, Copy of Rubens's 'Triumphal Arch of Philip I.', painted for the illustrated description of the Entry of the Archduke Ferdinand (p. 185), published by Van Thulden and Gevaerts in 1641; 265. *Murillo*, St. Francis (copy). — 105, 106. *Cornelis de Vos*, Winged altar-piece, with portraits of the donors. — 686-689. *M. Pepyn*, St. Elizabeth (triptych). — 748. *Van Thulden*, Continence of Scipio.

Room I (large central room). Flemish Schools continued, including the chief works by Rubens. To the right: 711. *Rubens*, Burgomaster Rockox (p. 169); 212. *A. Janssens*, Personification of the Scheldt; 712. *Rubens*, St. Dominic. — 172. *J. Fyt*, Sleeping hounds with dead game; *299. *Rubens*, St. Theresa interceding for


East
G
Old Masters
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Mod.
Great Vestibule
De Keyser
U
Masters
V
Modern Masters
Masters
W
Portraits
West

souls in purgatory, one of the most pleasing pictures of the artist's later period; 405. *Van Dyck*, Portrait of Cæsar Alexander Scaglia, the Spanish ambassador at the Congress of Münster; *306. *Rubens*, The Virgin instructed by St. Anna, a very attractive group, with mellow and harmonious colouring (about 1630); 53. *G. de Crayer*, Elijah fed by ravens.

*298. *Rubens*, Adoration of the Magi, painted in 1624.

This gorgeous and imposing composition, on a similar scale with the Elevation of the Cross, but far less impressive, contains about twenty figures over lifesize, besides camels and horses in the suite of the Three Kings, crowded into the picture, while the sumptuousness of the costumes and vessels gives the whole an overloaded effect. The king holding the goblet is a somewhat awkward figure. It must, however, be admitted that the work exhibits marvellous freedom and boldness of outline, great skill in arrangement, and a wonderful variety of attitude — all genuine attributes of Rubens. The picture is said to have been painted in a fortnight.

481, 482. *O. van Veen (Otho Vaenius)*, Beneficence of St. Nicholas, St. Nicholas saving his flock from perishing by famine. The composition, colouring, and drawing of these pictures bear testimony to the painter's five years' residence in Italy. — *312. *Rubens*, Holy Family, 'La Vierge au perroquet', so called from the parrot at the side, one of his earlier works, presented by him to the Guild of St. Luke, on his election as president, in 1631, and hardly inferior in composition and colouring to his more celebrated works. — *Rubens*, *313. Christ on the Cross (frequently copied and imitated), 709. Jupiter and Antiope (1614), 318. The triumphal car. — 316, 317. *Rubens*, Two sketches of triumphal arches, executed in 1635 for the city of Antwerp on the occasion of the triumphal entry of Ferdinand, Archduke of Austria, the victor of Nördlingen and Calloo. (Six other sketches are in the Hermitage at St. Petersburg, and two at Brussels, see p. 106.) — 319. *Rubens* and *Jan Brueghel*, Pietà; 815. *Corn. de Vos*, Family group; 802. *Rubens*, Athena slaying the Gorgon (sketch); 327. *Corn. Schut*, Martyrdom of St. George. — *107. *Corn. de Vos*, St. Norbert receiving the Host and Sacred Vessels that had been hidden during a time of war and heresy (1630). — *307-310. *Rubens*, Incredulity of St. Thomas, on the wings half-length portraits of the Burgomaster Nic. Rockox (p. 178) and his wife Adrienne Perez. The portraits are far finer than the figures in the central picture (comp. p. lv). — *781. *Rubens*, Prodigal Son feeding upon husks (purchased in England).

**297. *Rubens*, Christ crucified between the two thieves ('Le Coup de Lance'), a very celebrated picture, painted for the church of the Franciscans in 1620.

This picture is remarkable for its dramatic effect, and is by no means deficient in sentiment. Longinus, the Roman officer, mounted on a grey horse, is piercing the side of the Saviour with a lance. The penitent thief, a grey-haired man, is invoking the Saviour for the last time. To the left in the foreground stands the Virgin Mother, whom Mary the wife of Cleophas in vain endeavours to console. Farther back, St. John leans against the cross of the impenitent thief, weeping. Mary Magdalen, on her knees at the foot of the Cross, implores Longinus to spare the sacred body of her master. This is considered by many to be Rubens's *chef d'oeuvre*, and deserves the minutest inspection. There is no inaccurate drawing here, as in almost all the master's other works, and at the same ime the composition and colouring are inimitable. The profile of the

Magdalen is remarkably beautiful, expressive of horror and supplication, without being distorted. The whole composition is a striking example of that marvellous boldness of imagination in which Rubens is unrivalled.

*300-303. *Rubens*, 'Christ à la Paille', the body of Christ resting on a stone bench covered with straw, partly supported by Joseph of Arimathæa, and mourned over by the Virgin, with St. John and Mary Magdalen. On the wings (301, 303) the Virgin and Child, and St. John the Evangelist.

This most interesting altar-piece (painted about 1617) shows by its carefully-executed details that it is one of the master's earlier works, produced before he had adopted his bold and dashing touch. Here, too, we have a full and flowing outline and admirable ease of attitude, but there is no symptom of the master's subsequent abuse of his power, in producing overwhelming masses of flesh and crowds of figures in forced postures. A happy mean is here observed, and there is greater beauty and sentiment than in his later works. The colouring is delicate and harmonious. The weeping Mary Magdalen is a particularly expressive figure.

706. *Rubens*, Portrait of Gaspar Gevaerts (ca. 1629); 171. *J. Fyt*, Eagles feeding; *315. *Rubens*, Descent from the Cross, a small replica (1612) of the painting in the cathedral; above, 508. *G. Seghers*, Betrothal of the Virgin; 708. *Rubens*, Portrait; 358. *Valentin* (more probably *Th. Rombouts?*), Card-players. — 331. *D. Seghers*, Christ and St. Theresa in a garland of flowers; 719. *F. Snyders*, Fishmonger's shop; 804. *Jan Siberechts*, Ford. — A door to the right leads into —

Room C: Collection of *Burgomaster F. van Ertborn* (d. 1840), comprising chiefly pictures of the 15th and 16th centuries. The bust of the donor, by *J. Geefs*, is at the farther side of the room. To the right: 224. *Justus van Ghent* (?), Sacrament of the Eucharist; 383-385. *Flemish School* (not *Gerard van der Meire*), Bearing of the Cross (winged picture; ca. 1510). — *241, *242. *Quinten Matsys*, Christ as judge, Mary in prayer, two heads remarkable for their beauty and dignity (replicas in the London National Gallery). — *4. *Antonello da Messina* (one of the first Italian masters to adopt Van Eyck's method of painting in oil), Mt. Calvary, Christ on the Cross with the malefactor at each side; in the foreground SS. Mary and John. The picture (which bears the date 1475) presents a curious combination of the Flemish minuteness of detail with Italian forms. — 254. *School of Roger van der Weyden* (catalogued as *Memling*), Portrait of a member of the De Croy family; 412. Good copy after *Jan van Eyck*, Virgin with the Canon Van der Paele (original in the museum at Bruges, p. 30); 397. *Roger van der Weyden* (?), Portrait of Philip the Good of Burgundy; 264, 263 (farther on) *J. Mostaert* (?), Portraits; *Mabuse* (more probably youthful works of *Gerard David?*), 179. Mary and John going to the Sepulchre, 180. The just judges; 198. *Netherlandish School* (not *Holbein*), Portrait of Erasmus; 262. *Follower of Gerard David* (not *Jan Mostaert*), Miraculous apparition of the Virgin ('Deipara Virgo'); 123. *H.* and *V. Dünwegge*, Holy Family, from the church of St. Nicholas at Calcar.

199. *Hans Holbein the Younger*, Miniature portrait; 243. *Quinten Matsys*, Mary Magdalen with the box of spikenard; 132. *J. Fouquet*, Virgin and Child, painted for the parish-church of Melun by order of Etienne Chevalier (d. 1474), Treasurer of France (other wing of the diptych in the Berlin Museum); *396. *Roger van der Weyden*, Annunciation, a small picture of most delicate execution, formerly in the Convent of Lichtenthal near Baden-Baden; 253. *Memling (School of Roger van der Weyden?)*, A canon of St. Norbert; 28. *Dierick Bouts* (?), Madonna. — *411. *Jan van Eyck*, Madonna in a blue robe, and the Child in her arms playing with a rosary; to the right a fountain; her feet rest on rich drapery held by two angels behind her. The picture, which bears the painter's name and motto, and the date 1439, resembles Stephan Lochner's Madonna of the Violet in the Archiepiscopal Museum at Cologne. — *33. *Fr. Clouet*, Portrait of Francis II. of France when Dauphin; *5. *Memling*, Niccolò Spinelli, the Italian medallist (after 1470).

*393-395. *Roger van der Weyden* (?), Sacrament of the Eucharist, flanked by two wings representing the six other Romish sacraments (to the right, Ordination, Marriage, Extreme Unction; to the left, Baptism, Confirmation, Penance).

The scene is in a spacious Gothic church, the architecture of which seems to unite the groups. The crucifixion in the foreground introduces an effective dramatic element into the picture; and the spectator can hardly fail to sympathise with the distress of the women mourning there, as well as with the holy joy which lights up the features of the dying persons receiving the extreme unction. The angels above the various groups, robed in symbolical colours, are particularly well drawn. Jean Chevrot (1437-60), Bishop of Tournai (where Roger was born), is indicated as the first purchaser of this painting by his coat-of-arms on the central piece. — Comp. *Sir Martin Conway's* 'Early Flemish Artists'.

204, 205, 206. *Lucas van Leyden* (?), SS. Luke, Mark, and Matthew; 250. *Quinten Matsys* (?), Head of Christ; *410. *Jan van Eyck*, St. Barbara, seated in front of a Gothic church-tower, an unfinished sketch of great beauty (1435); 3. *Fra Angelico da Fiesole* (?), St. Romuald, Abbot of Camaldoli, reproaching the Emp. Otho III. for the murder of the Roman senator Crescentius. — *257-260. *Simone Martini of Siena* (d. ca. 1344), Annunciation, Crucifixion, and Descent from the Cross, formerly at Dijon.

On a revolving stand: 255, 256, 530, 531. *Flemish School* (not *Memling*), Two diptychs, with the Virgin in a Gothic church (copy of Jan van Eyck's picture in the Berlin Museum), the Saviour in a white robe, and two Abbots, painted in 1499 for the Abbey van den Duinen (p. 17; Abbot Robert Le Clercq an addition of the 16th cent.). — On the other stand: 208-210. *Lucas van Leyden* (?), Adoration of the Magi; on the wings: within, St. George and the donor; without, The Annunciation. — We now traverse Room I to —

Room K, which chiefly contains paintings of the later Flemish School, from the end of the 17th to the beginning of the 19th century. To the right: 354. *P. Thys*, Presentation of the Virgin. —

794. *J. Vernet*, Sea-piece; 1113, 1111. *Ommeganck*, Landscapes with animals; 491. *Verhaghen*, Hagar and Ishmael (1781). — 490. *G. P. Verbruggen*, Flowers. — 1081. *W. J. Herreyns*, Crucifixion. — We now retrace our steps through Room I to —

Room H. Flemish Schools of the 17th cent., including the chief specimens of Jordaens and Van Dyck. On the entrance-wall, high up: 707. *Rubens*, Baptism of Christ (Mantua, 1604), with figures over lifesize; it has unfortunately been freely retouched. The group of five men dressing themselves, to the right, seems to have been suggested by the celebrated Bathing Soldiers of Michael Angelo. — 216. *Jac. Jordaens*, Sisters of Charity. — 381. *Van den Hoecke*, St. Francis; 401. *Van Dyck*, Christ on the Cross, at the foot of which are St. Catharine of Siena and St. Dominic, painted for the Dominican Nunnery in 1629, at the wish of his dying father; 336. *F. Snyders*, Still-life; 215. *Jordaens*, Last Supper; 335. *Snyders*, Swans and dogs. — *403. *Van Dyck*, Entombment: the finely-balanced composition of this expressive picture and its careful execution, in which the effect of brilliant colouring is intentionally renounced, assure it a place among the masterpieces of the first rank (ca. 1629). — *104. *Corn. de Vos*, Abr. Grapheus, servant ('knaap') of the Guild of St. Luke (p. 178); he is hung with medals and stands beside a table on which is plate belonging to the Academy (painted in 1620).

*305. *Rubens*, Communion of St. Francis; recalling Agostino Carracci's Communion of St. Jerome.

The figure of the saint, who is receiving his last sacrament, produces a most painful impression. The picture was painted in 1619, and Rubens's receipt for the price is still preserved (*'seven hondert en twintig gulden, tot volcomen betalinghe van een stuck schilderye door myne handt gemaeckt'*, *i. e.* 'seven hundred and twenty florins, in full payment for a piece of painting done by my hand'). Comp. p. liv.

662. *Simon de Vos*, Portrait of the artist. — 407. *Van Dyck*, Portrait of a girl, the dogs by *Jan Fyt*.

*404. *Van Dyck*, Entombment ('Pietà'), painted soon after his return from Italy (1628).

The Virgin is represented supporting the head of the dead Christ on her knees; St. John shows the wound made by the nail in the left hand to two angels, one of whom veils his face. The features of Christ bear traces of intense physical suffering. St. John and the angel whose beautiful face is visible wear an expression of profound grief, which however they can still express in words, whereas the anguish of the Virgin is unutterable; her head is thrown back, her arms wildly extended. The picture is chaste, the colouring subdued (now unfortunately faded); yet the tendency of the master's school to a full and somewhat sensual outline is apparent, although the work does not altogether lack sentiment.

402. *Van Dyck*, Portrait of Bishop Malderus of Antwerp (d. 1633); 21. *Th. Boeyermans*, Pool of Bethesda (1675); 734. *Van Dyck*, Portrait of a priest; *Jordaens*, 221. Adoration of the Shepherds, *677. Family concert ('As the old have sung, so chirrup the young'). — *793. *Van Dyck*, Pieter Vinck (1632); 329. *D. Seghers*, St. Ignatius Loyola in a garland of flowers; 406. *Van Dyck*, Christ

on the Cross, a reduced imitation of Rubens's well-known picture (No. 313; p. 185), painted about 1627.

Room F. Flemish Schools of the 17th century. On the entrance-wall: 801. *Th. Rombouts*, Christ driving the money-changers from the Temple; 803. *D. Seghers*, Bust in a garland of flowers; 382. *B. van der Helst*, Portrait of a young girl. — To the left is —

Room G. Dutch School of the 17th century. To the right: *338. *Jan Steen*, Samson and the Philistines; 767. *J. van de Cappelle*, Sea-piece; *752. *J. Weenix*, Poultry and game. — 125. *Corn. Dusart*, Interior; 398. *Adr. van de Velde*, Landscape with cattle; 656. *J. D. de Heem*, Fruit; 10. *Nic. Berchem*, Italian landscape, with figures; 293. *Rembrandt*, Portrait of Saskia van Ulenburgh, his first wife (a repetition with alterations of the famous picture at Cassel; 1633). — *349. *G. Terburg*, Mandolin-player; 501. *Ph. Wouverman*, Riders resting; 637. *N. Berchem*, Italian landscape with cattle; *705. *Rembrandt*, Eleazar Swalmius, the preacher (1637); 196. *G. Houckgeest*, Interior of the Nieuwe Kerk at Delft; *715. *Sal. van Ruysdael*, Dutch river, with ferry; *628. *Jac. Backer*, Portrait; 733. *A. van de Velde*, Pleasures of winter (1662); 754. *Ph. Wouverman*, Hunting; 399. *W. van de Velde the Younger*, Calm sea; 668. *Karel Dujardin*, Cattle; 321. *S. van Ruysdael*, River-scene; 785. *Dirck van Delen*, Church-interior; 69. *Sim. de Vlieger*, Calm sea; *188. *Fr. Hals*, Half-length portrait of a fisher-boy (the 'Strandlooper van Haarlem'; painted, according to M. Bode, about 1640). — 755. *Ph. Wouverman*, Cavalry skirmish; 390. *A. van der Neer*, Landscape by moonlight; *339. *Jan Steen*, Rustic wedding; *812. *F. Bol*, Jan van der Voort and his sister Catharine; no number, *Fr. Hals*, *Portrait; 26. *Jan Both*, Italian landscape; 54. *J. D. de Heem*, Still-life; 131. *Gov. Flinck*, Portrait-group. — 500. *Ph. Wouverman*, Riders resting; 503. *J. Wynants* and *A. van de Velde*, Landscape with figures; 9. *N. Berchem*, Consequences of war; 657. *Ph. Koninck*, Portrait of a boy; 467. *Is. van Ostade*, Winter-scene; 790. *N. Koedyck*, Interior; 675. *M. Hobbema*, Water-mill; 789. *Em. de Witte*, Church-interior; *Rembrandt*, 294. The young fisher (1659), 295. Portrait of an aged Jew (school-pieces); 810. *Ant. Palamedesz*, Family portraits (1632); 466. *Adr. van Ostade*, Smoker (1655); 11. *G. Berck-Heyde*, Amsterdam with view of the town-hall (1668); 682. *D. Mytens the Elder*, Portrait; no number, *Ad. Pynacker* and *Nic. Berchem*, Surprise-attack; 46. *Alb. Cuyp*, Two riders. — 679. *J. M. Molenaer*, Village-festival; 713. *J. van Ruysdael*, Waterfall in Norway. — We return through Room F to —

Room E. Flemish Schools (17th cent.). To the right: 499. *Ad. Willaerts*, Court-fête given by Albert and Isabella in the park at Tervueren. — *Jac. Jordaens*, 799. Victory of Prince Henry of Nassau in 1625 (sketch), 808. St. Ives; 776. *P. Brueghel the Elder*, Massacre of the Innocents (original in the Brussels Gallery, p. 110). — Opposite: *P. Brueghel the Younger*, 31. Bearing of the Cross, 777.

Sermon on the Mount, 645. Visit to the farm (grisaille); 819. *Jordaens*, Studies; 643. *Jan Brueghel*, Flowers; 366. *H. van Balen*, *Jan Brueghel*, and others, Coat-of-arms of the Antwerp Rhederykamer 'De Violieren' (comp. p. 173); 813. *Jan Brueghel* and *H. van Balen*, Holy Family in a garland of fruit. — 807. *P. Brueghel the Younger*, The walk. — To the right is —

Room D. Various Schools. To the right: 83-85. *Mart. de Vos*, Parable of the Tribute Money, St. Peter taking the money from the mouth of the fish, and the Widow's Mite (triptych, 1601). *357. *Titian*, Pope Alexander VI. presenting Jacopo dei Pesari, Bishop of Paphos, to St. Peter, on the appointment of the bishop as admiral against the Turks (an early work, painted about 1505; the heads freely restored). — Opposite: *228, *229. *A. Key*, Wings of a triptych, with portraits from the family of the donor, De Smidt.

112. *Frans de Vriendt*, or *Frans Floris*, Fall of the Angels, painted in 1554, and highly esteemed by his contemporaries.

This extensive work is crowded with figures falling headlong in every conceivable attitude, and is destitute of any depth of perspective. Many of the figures are beautiful, even in their distorted positions. A fly painted on the leg of one of the falling angels has given rise to the absurd story that it was painted by Quinten Matsys, and that Floris, whose daughter Matsys was wooing, having been deceived by it, was satisfied with this proof of his skill, and gave his consent to the marriage. The name of the painter whose daughter Matsys perhaps married (see p. 172) is unknown, while Floris was only 10 years old when Matsys died.

88. *Mart. de Vos*, St. Luke painting the Virgin.

Room B. To the right: *778-780. *Memling*, Christ as King of Heaven, surrounded by six singing angels, on each of the wings five angels with musical instruments. This large triptych, about 23 ft. long and $5^1/_2$ ft. high, formerly in the Benedictine convent of Nájera in Spain, was purchased by the city of Antwerp in Paris in 1896 for 240,000 francs.

To the left: **245, 246, 248. *Quinten Matsys*, Entombment of Christ, a winged picture (triptych), ordered in 1508 for the Chapel of the Joiners in the cathedral, but probably not finished until 1511. This is universally regarded as the master's *chef d'oeuvre*.

Central Picture. The funeral cortège is represented as halting at the foot of Mt. Calvary, whilst on its way from the Cross to the Sepulchre. The dead Saviour is partly supported by Nicodemus, on whose right Joseph of Arimathæa raises the head with one hand, while with the other he removes the remaining shreds of the crown of thorns. The mother in an agony of grief kneels near the body of her Son, and is supported by St. John. On the left Mary Magdalen, to her right Salome. The corpse itself bears evident traces of the master's anxiety to attain anatomical accuracy. Its attitude is rigid, the countenance distorted by the pangs of the death-struggle. The face of the Virgin is almost as pale as that of the dead body itself. The man with the turban, bearing the crown of thorns, appears rather indignant than mournful. The expression of Joseph of Arimathæa is that of pain mingled with benevolence. St. John has the rigid and almost square features, disfigured by grief, which had become the usual type of the apostle in the earlier period of art.

The Wings, which are less satisfactory than the central picture, represent the martyrdom of St. John the Baptist and St. John the Evangelist. In the former Herod is represented banqueting in an open hall, whilst the daughter of Herodias brings in the head of the Baptist. The task of depicting frivolity and vanity in the countenances of the king and the hardened mother, contrasted with an expression of greater feeling in the daughter, has evidently been attempted by the master, though not very successfully. The motion of the girl, intended to be light and elastic, is hard and forced. Some of the heads, however, are admirably finished. — The other wing represents St. John in the cauldron of boiling oil. The executioners, in the costume of Flemish peasants, with their sun-burnt, muscular arms, are attending actively to the fire. In the background the Emp. Domitian appears, mounted on a white horse, and attended by eight horsemen.

On a stand: 529. *Flemish School* (15th cent.), Archers' Festival.

Room A. Flemish School (16th cent.). To the right: 699. *P. Pourbus the Younger*, Elisabeth Heynderickx, wife of Gillis van Schoonbeke (p. 198); 374, 372. *M. Coxie*, Martyrdom of St. George (on the reverse, 375, 373. St. Margaret and St. George); 72-74. *M. de Vos*, Triumph of Christ (triptych); 698. *P. Pourbus the Younger*, Gillis van Schoonbeke (p. 198). — Opposite: 741-745. *B. van Orley*, Last Judgment, on the wings the Seven Works of Mercy; 576, 577, 579. *Unknown Master*, Large triptych, in the middle St. Eligius, the apostle of Antwerp, preaching.

Room O. Flemish School (17th cent.). To the right: 20. *Th. Boeyermans*, The ambassador; 332. *Jan Siberechts*, St. Francis of Assisi preaching to the beasts (1666). — 217. *Jac. Jordaens*, Entombment; 356. *P. Thys*, Descent from the Cross. — To the right we enter —

Room N. Flemish School (17th cent.), including works by Teniers the Younger. To the right: *775. *Unknown Master*, Portrait of a lady (1630); 659. *P. de Ring*, Luncheon-table (1651). — 759-763. *Gonzales Coques*, The five senses; 186. *A. Goubau*, Piazza Navona at Rome (1680); 820. *D. Ryckaert III.*, Plundering soldiers. — *Teniers*, 348. Old woman, 346. Morning, 347. Afternoon, 728. Singer, 727. Landscape, 345. Flemish tavern, *726. The duet. — 23. *Th. Boeyermans*, Antwerp as patroness of the arts (allegory); 344. *Teniers*, View of Valenciennes, with a bust of Philip IV. in the foreground; 822. *J. van Craesbeeck*, Inn; 34. *G. Coques*, Portrait; 219. *J. Jordaens*, Commerce and Industry protecting the Fine Arts (allegory).

Through Room J (p. 183) we reach the Gallery of Modern Paintings *(Musée des Modernes* and *Musée des Académiciens).* Comp. pp. 165, 92.

Room Q. To the right: 1531. *J. B. Madou*, Young man offering a girl a necklace (1862); 1178. *B. Vieillevoye*, Portrait. — 1063. *Th. Fourmois*, Scene in the Ardennes, near Dinant (1854); 1182. *E. Wauters*, On the Kasr-en-Nil in Cairo; 1582. *L. Gallait*, The guilds of Brussels paying the last honours to the bodies of Counts Egmont and Hoorn, reduced replica of the picture at Tournai (p. 79); 1012. *P. J. Clays*, River-scene near Dort (1876); 1189. *J. Lies*, Contrasts. — 1120. *J. Portaels*, Hendrik Conscience (p. xv);

1359. *H. de Braekeleer*, The restorer; 1373. *Alf. Stevens*, A Parisian Sphinx. — 1100. *Lies*, Albrecht Dürer travelling on the Rhine (1855); *H. de Braekeleer*, 1029. Tavern at Antwerp, 1360. The engraver, 1203. The gardener; 1183. *A. Wiertz*, Contest for the body of Patroclus (reduced replica of the painting at Brussels, p. 133).

Room S. To the right: 1072. *W. Geets*, Exorcism of Joanna the Mad. — 1280. *G. Portielje*, 'Lost!' (1894); 1158. *Fr. van Kuyck*, Woodcutter's family on the Antwerp Campine. — 1308. *Th. de Bock*, Evening (1898); 1058. *J. de Vriendt*, Raising of the daughter of Jairus; 1121. *L. Robbe*, Cattle at pasture. — 1006. *H. Bource*, Return from fishing (1878).—1349. *P. van der Ouderaa*, David Col, the painter (1897); 1009. *E. Carpentier*, Episode during the Vendean War of 1795 (1879); 1296. *Verlat*, L. Derickx, the painter. — To the right is —

Room R, with the masterpieces of the collection. To the right: 1385. *Flor. Crabeels*, Sheep; no number, *L. van Aken*, The patient; 1368. *Adr. Heymans*, Scene near Bertogne; *1274. *Larock*, The idiot (1892); 1295. *I. Verheyden*, Pilgrims in the Antwerp Campine. — *1369. *E. Laermans*, Emigrants (triptych; 1896); 1375. *Jan van Beers*, Jacob van Maerlant (p. 40), the poet, on his death-bed (triptych; 1879). — 1367. *O. Heichert*, Approach of death (1898); *1303. *A. Baertson*, Flemish village by evening-light (1897); 1172. *Ch. Verlat*, Buffalo fighting with a lion, a very large picture (1878); 1122. *J. Rosseels*, Landscape near Waesmunster; *1132. *A. Struys*, Bread-winning (1887). — *Verlat*, 1197. Vox Dei (triptych), painted in 1877; 1198. Oriental study; 1297. Cattle. Between the last two: 1264. *L. Frédéric*, Group of children ('Les Boëchelles'; 1888).

Room L. To the right: 1364. *V. Gilsoul*, Stormy sea at Nieuport; 1363. *Th. Fantin-Latour*, Study for a portrait. — 1356. *E. Claus*, Winter-scene; 1177. *Th. Verstraete*, House of death. — Opposite: 1299. *Verstraete*, Dunes (1891); 1250. *Fr. Courtens*, Avenue of trees in sunshine (1894). — We return through Rooms R and S to —

Room T. To the right: 1127. *Schaefels*, Battle of Trafalgar (painted in 1879). — 1133. *Stobbaerts*, Leaving the stable; 1559. *Verlat*, Pietà; 1300. *Verwée*, Horses; 1087. *Lamorinière*, Landscape at Walcheren (1876); *1131. *Alf. Stevens*, Despair; above, 1167. *J. Verhas*, The beach at Heyst (1884); *1206. *Ch. de Groux*, The coffee-roaster. — 1148. *P. van der Ouderaa*, Judicial reconciliation in St. Joseph's chapel in the cathedral (1879); 1589. *Lamorinière*, Pine-wood. — *H. Leys*, 1094. Flemish wedding in the 17th cent. (early work; 1839); 1219. Pifferari (1856); 1370. Bird-seller (1866); 1220-27. Studies of portraits and costumes for the frescoes in the Hôtel de Ville (p. 173); 1574. Portrait of himself (1866); 1228. His wife (1866); 1095-97. Entry and Expulsion of the Duke of Anjou (comp. p. 194; sketches for the triumphal arch made in 1840). — In the middle of the room, 1263. *Jos. Dupon*, Diana, an ivory statuette.

Room U. To the right: 1509. *F. de Braekeleer the Elder*, Village school (1852); 1500. *A. Achenbach*, Stormy weather in Ostend harbour

(1878). — *1353. *C. Meunier*, Martyrdom of St. Stephen (1867). — 1021. — *F. de Braekeleer the Elder*, Plundering of Antwerp by the Spaniards in 1576; 1313. *Alex. Falguière*, Salome.

Room V. To the right: 1062. *E. Farasyn*, Old fish-market in Antwerp (1882); above, 1173. *Verlat*, Cart and horses (a huge canvas, painted at Paris in 1857); 1505. *A. Cabanel*, Cleopatra testing poisons on criminals (1887). — 1242. *H. Schaefels*, The British fleet before Flushing, 1809 (painted in 1889); 1541. *N. Robert-Fleury*, Titian lying in state in the Palazzo Barbarigo at Venice, 1576 (1862); 1057. *A. de Vriendt*, Pope Paul III. before the portrait of Luther (1883); above, 1174. *Verlat*, Rising in Antwerp on 24th Aug., 1577, with the shattered statue of the Duke of Alva being dragged through the streets. — On a stand: no number, *Th. Baron*, Landscape in the Ardennes (1872).

Room W contains portraits of Antwerp artists and a few of German and French artists. To the right, 1581. *J. Breton;* 1542. *N. Robert-Fleury;* *1526. *Ingres;* 1515. *Delaroche* (by Portaels). — 1534. *Navez;* 1554. *Schadow* (by Bendemann; 1860). — 1556. *G. Wappers;* 1552. *P. von Cornelius* (by O. Begas); 1588. *Lamorinière* (by Verlat; 1886); 1506. *Alex. Cabanel* (1885); 1536. *Fr. Overbeck* (by C. Hoffmann). — Also: 1535. *Overbeck*, Christ escaping from his persecutors; 1501. *E. Bendemann*, Penelope (1877); 1380. *Carolus Duran*, Portrait of Mme. de Rute.

Room P. To the right: 1201. *L. Brunin*, A brown study (1891). — 1017. *J. L. David*, Study for a head; *Jan van Beers*, 1288. Portrait of Henri Rochefort, 1287. Lady in white, 1140. Peter Benoit, the composer (1883); 1348. *Jos. Stevens*, Dog and tortoise; 1357. *Couture*, Washerwomen; above, 1108. *Rob. Mols*, Roads of Antwerp before the construction of the new quays, 1870. — 1249. *Marie Collart*, Farmyard in Brabant (1890). — 1333. *L. Brunin*, The trusty blade; 1253. *Nic. de Keyser*, Easter procession in Seville.

At No. 51, Rue des Peintres, a few yards to the E. of the Museum, is the **Institut de Commerce** (*Handelsgesticht;* Pl. B, 5), with an elaborate Renaissance façade (1898). Behind, at No. 16 Rue Coquilhat, is the *Commercial Museum* (adm., see p. 162). — Nearly opposite, at the corner of the Rue des Graveurs, is the *Synagogue* (Pl. B, 5), in the Moorish style, by Jos. Hertogs (1893). — The Rue des Peintres ends at the Ave. du Sud (p. 195).

The Rue des Tanneurs (*Huidevetters-Straat;* Pl. C, 4; p. 166; tramways Nos. 7 & 8, p. 161) is one of the chief business-streets in Antwerp. On the S. the Rue des Tanneurs is adjoined by the Longue Rue de l'Hôpital, No. 29 in which is the former *Maison des Orphelines*, or girls' orphanage, built in 1552 and now occupied by the administration of the public charities. Above the door is a relief representing a school of the 16th century.

The Gothic **Church of St. George** (Pl. C, 4, 5; adm., see p. 163), erected in 1848-53 from designs by *L. Suys the Younger*, contains fine mural paintings of scenes from the life of Christ by *Guffens* and *Swerts*, executed in 1859-68.

To the left, at the beginning of the *Rue Léopold*, is the *Theatre Royal* or *Koninklyke Schouwburg* (Pl. C, 4; p. 162). — Farther on, to the left, is the house of the *Cercle Artistique, Littéraire, et Scientifique*, behind which (in the Rue d'Arenberg) are the winter-quarters of the '*Harmonie*' *Club* (p. 162). To the right, in the Rue Léopold, is the **Botanic Garden** (*Kruidtuin* or *Jardin Botanique;* Pl. C, 4), which contains a *Botanical Museum* (adm. for scientific visitors 5-7 and 9-10 p.m.), a palm-house, and a statue of *P. Coudenberg*, an Antwerp botanist of the 16th cent., by *De Cuyper*. — In the vicinity is the *St. Elizabeth Hospital.*

Behind the National Bank is the small *Place Léopold* (Pl. C, 4, 5), embellished with an *Equestrian Statue of Leopold I.*, in bronze, designed by J. Geefs (1868).

d. The Avenues, Park, and New Quarters.

The ring of spacious streets constructed on the site of the ramparts (built 1540-43), which formerly described a semicircle round the E. side of the old town and were removed in 1859, is known collectively as the **Avenues**.

From the N. docks (p. 198) the Avenue du Commerce (*Handelslei;* Pl. C, 2, 3; tramway No. 1, p. 161), with a *Scandinavian Lutheran Church*, leads to the Place de la Commune (*Gemeente-Plaats;* Pl. C, D, 3), which is embellished with gardens and with marble statues of *Van Dyck* (l.; by L. de Cuyper, 1856) and *Jordaens* (r.; by Jul. Pecher, 1886). At the N.E. angle of the square is the *Athénée Royal*, built in 1880-84 by Dens, in front of which is a large bronze monument, by Fr. Joris (1897), to *L. de Wael*, burgomaster in 1872-92. Opposite the last is the so-called *Monument of the 'Furie Française'*, erected to commemorate the expulsion of the French under the Duke of Anjou in 1583 and consisting of a triumphant figure of Antwerpia, on a pedestal with reliefs, by W. Geefs and Fr. van Dyck (1883).

On the W. side of the Place rises the **Flemish Theatre**, or *Schouwburg* (Pl. C, 3), a handsome Renaissance building, erected by *Dens* in 1869-72. Inscription: 'Vrede baart kunst, kunst veredelt het volk' (peace begets art, art ennobles the people).

Near the beginning of the Avenue des Arts (or *Kunstlei;* Pl. C, 3, 4), to the left, is the new **Flemish Opera House** (*Nederlandsch Lyrisch Tooneel* or *Théâtre Lyrique Flamand;* Pl. D, 3), built by *Al. van Mechelen.* Just beyond this the Avenue De Keyzer leads to the left to the Gare Centrale, while the Place Teniers (p. 166) opens to the right. — Farther on, on the S.E. side of the

Avenue des Arts, is the *Avenue Marie-Thérèse*, leading to the Park (see below).

At the end of the Avenue des Arts, to the right, stands the **National Bank** (Pl. C, 5), with its round corner-turrets, built in 1875-80 in the Flemish Renaissance style by *Beyaert*. The architectural details are admirably executed. In front of the bank are a *Fountain* and a group of *Samson and the Lion* by Jos. Dupon.

At the end of the Avenue de l'Industrie (*Nyverheids-Lei*; Pl. C, 5), on the left side, is the **Palais de Justice**, erected in 1871-75 by *Baeckelmans* in the French style, and resembling the châteaux of the period of Louis XIII.

The Avenue du Sud (*Zuider-Lei;* Pl. B, 5, 6) passes near the Synagogue and the Museum (pp. 193, 181). — Farther on, on the left, is the new church of *SS. Michel et Pierre* (Pl. B, 6), built in the early Christian basilica style by Fr. van Dyck, with open roof and rich mosaics. — At the end of the avenue is the *Station du Sud* (p. 159).

Near the centre of the present town, to the E. of the Ave. des Arts, lies the **Park** (Pl. C, D, 4, 5), laid out in 1867-69 by *M. Keilig* (p. 136). It occupies the site of an old lunette, the moats of which have been converted into an ornamental sheet of water, spanned by a chain-bridge. In the N. angle of the Park is a marble statue of the painter *Quinten Matsys* (ca. 1460-1530), by H. de Braekeleer, erected in 1883; and on the N.W. bank of the pond is a bronze monument to the author *Jan van Beers* (1821-88), by A. Crick. — From the Matsys monument the Avenue Rubens leads to the statue of the painter *Hendrik Leys* (1815-69), by J. Ducaju, in the Avenue Louise Marie, in which (to the N.E.) there is also a large Jesuit college (Collège Notre Dame). — The Avenue Rubens proceeds thence to a bronze statue of the painter *David Teniers the Younger*, by J. Ducaju (1867). To the S., in the Rue Bex, is a *Protestant Church* (Pl. D, 5) containing four paintings by Alb. De Vriendt (d. 1900). — The Avenue Van Eyck leads to the *Place Loos* (Pl. D, 5). The space in front of the church of St. Joseph (see below) is embellished with the **Loos Monument,** by *Jul. Pecher*, erected in commemoration of the destruction of the old fortifications (1859). It consists of a statue of Antwerpia on a lofty base, surrounded with figures representing commerce and navigation. In front is a marble bust of Burgomaster J. F. Loos (1848-62). — Opposite, at the corner of the Avenue Quinten Matsys and the Avenue Plantin (Pl. D, 4), is the *Moretus House,* a handsome building in the Flemish Renaissance style, erected for M. René Moretus de Theux from the designs of J. Stordiau. The medallions on the façade represent distinguished men connected with the history of the Plantin printing-house (comp. p. 178).

Between the Avenue Moretus and the Avenue Charlotte rises the Church of St. Joseph (Pl. D, 5), a modern Romanesque building by *Gife.* The interior is adorned with frescoes of the Passion, by *Hendrix* (see p. 171). — In the Boul. Léopold, opposite the end of the Avenue Charlotte, is a colossal statue (by Ducaju, 1861) of *Boduognatus*, the chief of the Nervii, who headed the Belgic opposition to the invasion of Julius Cæsar in 57 B.C.

The Boulevard Léopold ends on the S.W. at the Chaussée de Malines, opposite the entrance to the **Pépinière** (*Warande;* Pl. D, 6), or arboretum, which has been converted into a pleasant park in the English style and now forms the central point of the fashionable quarter of the city. A bronze monument in the N.E. part of this park, by Count J. de Lalaing (1893), commemorates *C. Coquilhat*, who died in 1891 as vice-governor of the Congo Free State. On the S.E. side of the park rises the *Monument of Gillis van Schoonbeke* (1519-1556; see p. 198).

On the N.W. side of the Pépinière are the summer-quarters and fine garden of the '*Harmonie*' *Club* (p. 162).

Visitors who wish to inspect the new and formidable circumvallation of Antwerp may take the tramway-line No. 7 (p. 161) from the Pépinière to the *Porte de Malines* (in the former suburb of Berchem, Pl. E, 7), which is itself interesting from an architectural point of view.

The new Place de la Gare (Pl. D, 3), on the N. side of the Central Station (pp. 159, 166), is adjoined on the E. by the ***Zoological Garden** (*Dierentuin;* Pl. D, 3, 4), which was founded in 1843 by the *Société Royale de Zoologie.* It is one of the best in Europe (admission, see p. 163). Over the entrance is a fine bronze group by *Jos. Dupon*, representing a Hindoo on a camel, while scattered throughout the grounds are various other sculptures (Prometheus, Bust of Darwin, by *Jef Lambeaux;* Native fighting with tigers, Return from the chase, by *Jos. Geefs;* Samson, by *Jac. de Braekeleer*). Near the entrance, on the N. side, is the *Palais des Fêtes*, built in 1897 by Em. Thielen for concerts, etc., with terrace and large hall (2600 seats); to the left of the vestibule is a restaurant (p. 160), to the right a winter-garden, with fine palms and ferns. The garden is a favourite resort of the fashionable world, especially on the occasion of the concerts mentioned at p. 162. The carnivora are fed daily at 5 p.m. (Sat. excepted), the seals at 11 a.m. and 4 p.m. — On the S. side (with an entrance in the Rue de la Charrue) is a *Panorama of the Battle of Wörth* (Pl. D, 4; adm., see p. 163).

The town of **Borgerhout**, to the E. of the Zoological Garden, is adorned with a *Statue of Lazare Carnot*, defender of the city in 1811, situated in the 'Place' of the same name (Pl. E, 3). To the N.W. is the *Church of St. Willibrord* (Pl. E, 3), erected in the Gothic style by Blomme. To the S. is the *Maison Communale* (Pl. E, 4), a building in the Flemish Renaissance style, also by Blomme.

e. The Bank of the Scheldt and the Northern Docks.

The influence of the tide is perceptible on the Scheldt a long way above Antwerp, and at the city the difference between high and low water amounts to 12-25 ft. ('Bisque die refluo me flumen Scaldis honorat'). Even at low water, the river, which is here 350-600 yds. in width, admits of the passage of vessels drawing 25 ft. of water.

Along the river extend the handsome and busy **Wharfs,** or *Quais*, which were constructed in 1879-85 and enlarged in 1900-1901, and are now about $3^1/_2$ M. in length (tramway No. 6, see p. 161). The largest vessels can lie alongside the quays. The steamers and merchantmen receive and discharge their cargoes with the aid of gigantic and noiseless hydraulic cranes, which transfer the goods directly to or from the railway-trucks. The cranes are worked by a subterranean aqueduct, which is also used in opening and shutting the sluice-gates, in shunting the trains, etc. There are two engine-houses in connection with the aqueduct, one at the N. and one at the S. harbour. These alterations have, along with the new Docks, made Antwerp one of the first harbours in the world.

Above the dock-sheds on the Quai Van Dyck (Pl. B, 4, 3) and Quai Jordaens (Pl. B, 3) run the ***Promenoirs,** or elevated terraces, which afford an extensive view of the busy shipping in the Scheldt, as well as of the Steen (see below), the Cathedral (p. 167), and the Boucheries (p. 174). At the Quai Van Dyck lie the fine steamers of the North German Lloyd (comp. p. 162; admission-tickets, 50 c., at the agent's). Other large liners lie alongside the other quays.

Opposite the S. end of the S. Promenoir stands the **Porte de l'Escaut** (Pl. B, 4) or *Waterpoort*, a gateway built in 1624 from designs by *Rubens* and adorned with a seated figure of the river-god by *A. Quellin the Elder*, which formerly stood a little farther to the N. It bears an inscription in honour of Philip IV.

Another relic of the past is the **Steen** (Pl. B, 3), originally part of the Castle of Antwerp, through which the ascent to the N. Promenoir from the Quai Van Dyck now leads. The castle dates from the 10th cent. and remained in the hands of the lords of the soil till 1549, when Charles V. made it over to the burghers of Antwerp. It was afterwards the seat of the Spanish Inquisition. The dungeons, 'oubliettes', etc., still bear sombre witness to its former history. The old chapel is also extant. An addition was built in 1889 on the N., in the style of the original.

The interior (adm., see p. 163; stick or umbrella 10 c., candle for dungeon 10 c.; catalogue 1 fr., to the Egyptian section $^1/_2$ fr.) is occupied by the Museum van Oudheden, a collection of antiquities and curiosities from Roman times till the 18th cent., instruments of torture used by the Inquisition, furniture of the 15-17th cent., weapons, ivory and wood carvings, ornaments, glass (manufactured in Antwerp after Venetian patterns), porcelain, coins, tapestry, costumes, ancient prints, engravings, and old views of Antwerp. The head of the giant Antigonus (p. 172), by *P. Coecke*, has figured in all civic processions since the 16th cent.; the head of the giantess, by *Herreyns*, dates from the 18th century.

Near the Steen is a small monument erected in 1890 to *W. Ogier*, a Flemish poet of the 17th century.

On the Quai Ortelius, to the right, lies the Custom House (*Douane* or *Tolkantoor;* Pl. B, 3), a handsome stone building in the

Flemish Renaissance style, by *Jos. Schadde* (1896). The group of the Scheldt and Meuse, on the gable, is by *Fr. Deckers.*

At the N. end of the Quai Van Metteren (tramway No. 7, p. 161), near the first sluice of the docks, is the Pilot Office (*Pilotage* or *Loodswezen;* Pl. B, 2), a Gothic brick building, erected by *Kennis* and *Truyman* in 1894-96, and also occupied by the Ecole de Navigation, the Emigrants' Office, and a Harbour Office.

In the quarter to the E. of the Van Metteren Quay are two other old buildings, the Waterhuis and the Hessenhuis. The **Waterhuis** or *Maison des Brasseurs* (adm. 50 c.), Rue des Brasseurs 24 (Pl. B, 2), contains large and interesting pumps, invented by Gillis van Schoonbeke in 1553 to provide all the breweries of the town with water. It also possesses a well-preserved festival hall. Farther to the E., in the Plaine de Hesse (Pl. C, 2), is the old Hessian House (now a warehouse), built in 1562 for the Hessian carriers who in those days conveyed goods between Antwerp and Germany.

The **Northern Docks** (Pl. B, C, 1, 2) lie at the N. end of the town and cover an area of upwards of 250 acres. They are connected with each other as well as with the smaller docks for river-craft at the *South Harbour* (Pl. A, B, 5, 6) and with the railway-stations by an extensive net-work of railways, by which about 1500 trucks leave Antwerp harbour daily from these docks.

We begin our inspection (which must take place at least one hour before flood-tide, when the sluice-gates are thrown open) with the two older basins, the Petit and Grand Bassin, constructed by Napoleon (1804-13) at a cost of 13 million francs as a war-harbour, but ceded after 1814 by the Dutch government to the town of Antwerp as a commercial harbour. The small dock is capable of containing 100, and the large one 250 vessels of moderate tonnage. The *Maison de la Hanse* or warehouse of the Hanseatic League, erected in 1564-68 by Cornelis de Vriendt (p. 172) between these docks, on a canal which could contain another 100 ships, was burned down in 1893, and its place is occupied by some iron sheds. At the E. end of the Grand Bassin is the *Entrepôt Royal* or *Koninklyk Stapelhuis* (Pl. C, 2), built in 1829-32 and purchased by the city in 1884.

To the N. of the Grand Bassin, and connected with it by the *Bassin de Jonction*, is the Bassin du Kattendyk (Pl. B, 1), the largest of all, 1050 yds. long and 165 yds. wide, with an area of 230 acres, constructed by the town in 1853-60. It is connected with the river by the N. sluice. On the E. side stands the *Groote Bok* or *Grande Bigue*, the largest hydraulic crane in Antwerp, with a 'lift' of 120 tons. — The transatlantic steamers of the *Red Star Line* lie at the *Quai du Rhin* (Pl. B, 1, 2); tickets (50 c.) admitting visitors to inspect these vessels are issued on the quay, except from 12 to 2 p.m.

To the N. of the sluice are six *Cales Sèches*, or dry docks, connected with the Bassin du Kattendyk by sluice-gates; the largest can accommodate a vessel 500 ft. in length. In the angle between the N. end of the Kattendyk and the dry docks was situated the factory of *Corvilain*, the explosion in which in 1889 wrought such terrible havoc. — To the N.W. of the Bassin du Kattendyk is the *Bassin Lefebvre*, completed in 1887 (715 yds. long and 430 yds. wide), on the W. side of which is a huge *Grain Elevator*, on the silo system, with ingenious arrangements for loading and unloading. Adjacent are the *Bassins Intercalaires* and the *Bassin America.* — The *View from the adjoining *Ecluse Militaire* (comp. Pl. A, 1) conveys an excellent idea of the enormous extent of the port and its dependencies.

To the E. of the Bassin du Kattendyk lie the *Bassin aux Bois* (Pl. B, C, 1; 570 yds. long), the *Bassin de la Campine*, and the *Bassin Asia* (Pl. C, 1; 810 yds. long), at which the Canal de la Campine ends.

The *Coal Tip* on the S. side of the Bassin de la Campine raises waggons with a load of 25 tons to a height of 40 ft. and empties them into the colliers. It can unload ten trucks per hour, but is seldom at work.

A good survey of Antwerp is obtained from **Vlaamsch Hoofd,** French *Ste. Anne* or *Tête de Flandre* (Pl. A, 4; **Restaurant Kursaal; Belvedere*, farther down, unpretending, both frequented on fine afternoons), on the left bank of the Scheldt, to which a steam-ferry plies from the Quai Van Dyck (Pl. B, 3) every $1/2$ hr. (in summer on Sun., Mon., and Thurs. afternoon every $1/4$ hr.; fare there and back 30 or 6 c., tickets obtained under the Promenoirs). — Pleasant walk downstream on the dyke between the Scheldt and the polder. — Railway through the Waesland to *Ghent*, see p. 82.

The Steamer Trip to Tamise (five times daily in 2-3 hrs., starting from the Embarcadère, Pl. B, 3; fare 1 fr. or 75 c., there & back 2 or 1 fr.) affords a good survey of the harbour and quays, with the new petroleum tanks to the S. of the town, and also of the industrial development of the vicinity of Antwerp. The chief intermediate station is (l.) **Hoboken** (tramway No. 4, p. 161), with the villas of Antwerp merchants, a large ship-building yard belonging to the Cockerill Co. (p. 250), and one of the highest chimneys (410 ft.) in the world, belonging to the Société des Désargentations. It may also be reached by tramway No. 4 (p. 161). — *Tamise (Temsche)*, see p. 158.

From Antwerp to Turnhout, $33^1/_2$ M., railway in $1^3/_4$ hr. (fares 5 fr. 20, 3 fr. 50, 2 fr. 5 c.). The trains start from the Central Station, with connection from the South Station viâ Hoboken and Wilryck. — $3^1/_2$ M. *Ouden God (Vieux Dieu);* 7 M. *Contich* (see p. 159); *Linth;* $10^1/_2$ M. *Lierre* (p. 203), junction for Antwerp, Diest, and Hasselt (p. 204); *Nylen; Bouwel;* 23 M. **Herenthals** (p. 206), the junction for Roermond (p. 207) and Louvain (p. 231); *Lichtaert; Thielen.* — $33^1/_2$ M. **Turnhout** *(Hôt. de la Porte d'Or)*, the chief town of the district, with 20,900 inhab., a prosperous place, with cloth and other factories, and a leech-breeding establishment. The old *Château* of the Dukes of Brabant now serves as a court of justice and a prison. In the church of *Oud-Turnhout* is a Madonna and saints by De Crayer. Steam-tramways run from Turnhout to the W. to *Antwerp* (comp. p. 161) viâ *Oostmalle*, to the E. to ($9^1/_2$ M.) *Arendonck*, and to the S. to *Moll* (p. 207). — Beyond Turnhout the line crosses the Dutch frontier to *Tilburg* (see p. 442).

From Antwerp to *Alost*, see p. 2.

The village of *Brasschaet* (Hôtel St. Antoine; steam-tramway, p. 161), 10 M. to the N.E. of Antwerp, was for many years the seat of a famous colony of artists. The park of Count Reusens, to which admission is courteously granted, deserves a visit. — The *Polygone de Brasschaet*, a large artillery-range, may be visited only with permission of the minister of war.

About 21 M. to the N.E. of Antwerp and about 10 M. from Turnhout (p. 199; steam-tramway, p. 161) lies **Hoogstraeten** (75ft.), a village with 2600 inhab., the centre of the *Campine Anversoise*, or moorland district round Antwerp (see below). The late-Gothic **Church of St. Catharine*, an interesting brick building of the 16th cent., contains beautiful stained glass of 1520-50; fine stalls; the alabaster tomb of Count Lalaing-Hoogstraeten (d. 1540), the founder of the church, and his wife; a Netherlandish painting of ca. 1440, with scenes from the legend of St. Joseph; and a modern enamelled reliquary by Wilmotte of Liège. Old embroideries and tapestries in the sacristy. The *Hôtel de Ville*, dating from the end of the 16th cent., is a plain brick structure in the Renaissance style. The old *Château*, now a poor-house, lies on the brook *Marck*, a little to the N. of the village. — To the S.E. of Hoogstraeten (diligence in $1^1/_4$ hr.) is the workmen's colony of *Merxplas*, shown only by order of the manager of the above-mentioned poor-house. — Steam-tramway to (12 M.) *Rysbergen* (p. 161).

15. From Antwerp to Rotterdam *(Amsterdam)*.

a. *Railway Journey.*

62 M. Railway in 2-$3^1/_4$ hrs.; fares 9 fr. 90, 7 fr. 50, 4 fr. 40 c. (in the opposite direction 4 fl. 70, 3 fl. 55, 2 fl. 10 c.). The 'Swiss Express', e 'train de luxe' between Bâle and Amsterdam, runs in summer only. The trains start from the Central Station. *Railway Stations at Rotterdam*, sea p. 292. — To Amsterdam (comp. R. 38) express in $3^1/_2$-$3^3/_4$ hrs., ordinarÅ train in $6^1/_4$ hrs.; fares 16 fr. 30, 12 fr. 10, 7 fr. 60 c. (in the oppositn direction 7 fl. 75, 5 fl. 75, 3 fl. 60 c.). Another through-train runs from Roseedaal viâ Breda, 'S Hertogenbosch, and Utrecht to Amsterdam (comp. R. 58); same time and fares as above. — The only points of interest on the line to Rotterdam are the handsome bridges over the Hollandsch Diep, the Maas at Dordrecht, and the Lek at Rotterdam.

Antwerp, see p. 159. The train traverses the suburb of *Borgerhout*, passes the station *Anvers-Dam*, near the docks, and intersects the fortifications. At ($7^1/_2$ M.) *Eeckeren* and (10 M.) *Cappellen* are numerous villas of well-to-do Antwerp merchants. About $3^1/_2$ M. to the N.W., just beyond the Dutch frontier, lies the village of *Putten*, in the churchyard of which lies *Jacob Jordaens* (d. 1678), the painter, who was denied a grave within the territory of Antwerp owing to his having been a Protestant; the old tombstone is still preserved, and a bronze bust by Lambeaux was set up in 1877. — $15^1/_2$ M. *Calmpthout.* — We traverse the monotonous moorlands of the *Campine Anversoise.* — $20^1/_2$ M. *Esschen* (buffet), with the Belgian custom-house.

26 M. **Rosendaal,** the seat of the Dutch custom-house, and junction for the Breda and Flushing line (R. 36b), see p. 291. — Thence to (62 M.) *Rotterdam*, see p. 292.

b. *Steamboat Journey.*

Steamboat daily, except Mon., in 9-15 hrs. (fare $2^1/_2$ or $1^1/_4$ fl., return-ticket 4 or 2 fl.), starting at 7 a.m. from the Quai de la Station (Pl. A, 5, 6) at Antwerp, and from the E. extremity of the Noordereiland (Pl. G, 4) at Rotterdam. The steamers are provided with tolerable restaurants (D. $1^1/_4$ fl.). Tickets are purchased on board. Agents at Antwerp, *Ruys & Co.*, Quai Van Dyck 8; at Rotterdam, *H. Braakman & Co.*, Boompjes (Pl. F, 3). — The Dutch custom-house is at Hansweert, the Belgian at Lillo. A delay of several hours often takes place at the locks. In stormy weather the voyage is rough at places.

The Steamboat threads its way between the seven islands forming (along with the narrow coast-strip of *Zeeuwsch Vlaanderen* or Flemish Zeeland) the Dutch province of Zeeland, the character of which is indicated by its heraldic emblem of a swimming lion, with the motto: *Luctor et Emergo*. The greater part of the province lies considerably below the sea-level and is protected against the encroachment of the sea by vast embankments (p. xxxv, xxxvi), except at the few points where there are dunes, or sand-hills. Some portions of it, submerged by the great inundations of the 12th cent. and the year 1421 (see p. 439), have not yet been reclaimed again from the sea.

Immediately after the departure of the steamboat, the passenger obtains a final view of Antwerp, extending in a wide curve along the bank of the Scheldt. To the W. of the docks lies the village of *Austruweel* or *Oosterweel*. Farther on, *Fort St. Philippe* rises on the right, and *Fort Ste. Marie* and *Fort La Perle* on the left. In this vicinity, Duke Alexander Farnese (p. xxi) constructed his celebrated bridge across the Scheldt, in 1585, to cut off communication between the besieged citizens of Antwerp and their confederates in Zeeland. After many fruitless attempts, the fireship of the Italian engineer Giambelli at length set the bridge on fire, and blew up a portion of it. Neither the besieged, however, nor their auxiliary fleet anchored below Fort Lillo, were in a position to derive any advantage from this signal success. — On the left, lower down, lies *Fort Liefkenshoek*, on the right *Fort Lillo*, the latter retained by the Dutch till 1839 (p. xxiii). Then, on the left bank, *Doel*, just short of the Dutch frontier.

The first Dutch place at the entrance to the *Kreekerak*, a narrow branch of the Scheldt closed by the railway embankment (p. 290), is *Fort Bath*, where the English fleet landed in 1809. The steamer continues to follow the *Wester Schelde*, between Flemish Zeeland and the island of *Zuid-Beveland*, the E. coast of which, the '*Verdronken Land*' (literally 'drowned land'), once a fertile tract, was inundated in 1532 by the bursting of a dyke, when 3000 persons are said to have perished. From *Walsoorden*, the landing-place for *Ossenisse* and connected by steam-tramway with Hulst (p. 158), the boat steers to the N. through the *Zuidersluis*, and at *Hansweert* (station) it enters the *Zuid-Beveland Canal*, which intersects the island, having been constructed in 1863-66 to compensate for the filling up of the Kreekerak. At the N. end of the canal, which is about 5 M. in length, and is crossed by the railway to *Goes* (p. 290), lies *Wemeldingen*, the landing-place for Goes. At *Yerseke*, 3 M. to the E., oyster-breeding is carried on with success.

The steamer now traverses the broad expanse of the *Ooster-Schelde* in a N. direction, and enters the narrow *Canal de Keeten*, between the islands of *Tholen* and *Duiveland*. The old church of *Stavenisse*, at the entrance of the canal, contains the marble monument of Jerome van Tuyll (1669; by Verhulst). Between the islands of Duiveland and *St. Philipsland* (r.) is (l.) the station of *Zype*, which is also a station on the steam-tramway from Rosendaal viâ Zierikzee to Brouwershaven (see p. 291).

We now enter the ramifications of the Maas, the first of which is the *Krammer*, and the next the *Volkerak*. These separate N. Brabant from the island of *Overflakkee*, which belongs to the province of S. Holland. The towers of *Nieuwe-Tonge* and *Oude-Tonge* are visible on this island to the N.E. The entrance to the *Hollandsch Diep* (p. 443) is defended by *Fort De Ruyter* on the right, and *Fort Ooltgensplaat* on the left. *Willemstad*, a fortress erected by William the Silent in 1583, next becomes visible to the right, on the island of *Beyerland* (S. Holland).

The water here is sometimes pretty rough. Nearing *Moerdyk* (p. 443), we see the handsome railway-bridge mentioned at p. 443.

The steamer now turns to the left into the *Dordtsche Kil*, a very narrow branch of the Maas. In 1711 John William Friso (p. xl), Prince of Orange, was drowned in crossing this channel, when on his way to The Hague to meet Frederick William I. of Prussia, with a view to adjust the difficulties of the Orange succession. The landing-place of *'S Gravendeel* is also the steamboat-station for **Dordrecht** (p. 443), the lofty church-tower of which appears on the right, along with numerous picturesque wind-mills and tall chimneys belonging to saw-mills and factories.

The steamer (to Rotterdam 1 hr.) now leaves the Kil, traverses the *Oude Maas*, with the railway-bridge mentioned at p. 446, and for a short distance the broad *Merwede* (p. 444), then enters a side-channel of the Maas called *De Noord*. On the right are *Papendrecht* and *Alblasserdam*, both with large ship-building yards, and *Kinderdyk*, with ship-building yards and iron-foundries. The Noord unites here with the Lek, which now assumes the name of *Maas*. To the right, *Krimpen*, with a pointed spire; left, beyond more ship-building yards, *'t Huis ten Donk*, a handsome country-house surrounded with trees; left, *Ysselmonde* (p. 446); right, *Kralingen*, with 16,700 inhab., extensively engaged in salmon-fishing; left, the large machine-factory of *Feyenoord* (p. 300). — Then, on the right bank, in a huge semicircle, appears —

Rotterdam, see p. 292.

16. From Antwerp to Aix-la-Chapelle viâ Maastricht.

92 M. Railway in 3¼-3¾ hrs. (fares 15 fr., 11 fr. 40, 7 fr. 60 c.; in the opposite direction 12 *M* 30, 9 *M* 30, 6 *M* 30 pf.). The only part of the line on which express-trains run is that between Louvain and Maastricht. The Dutch custom-house examination takes place at *Maastricht*, the German at *Aix-la-Chapelle;* in the reverse direction the Dutch examination is made at *Simpelveld*, the Belgian at *Lanaeken*. Through-passengers are generally subjected to only one custom-house examination. — Numerous local trains, with frequent halts, ply between Maastricht and Wylré (Simpelveld).

Antwerp, see p. 159. — 2½ M. *Mortsel;* 5 M. *Bouchout.*

$8^1/_2$ M. **Lierre**, Flem. *Lier* (25 ft.; *Hôt. du Commerce*, Grand Place, R. $2^1/_4$, B. $^3/_4$, D. 2, S. $1^1/_2$ fr.; *Hôt. d'Anvers*, Rue d'Anvers 9), a town of 22,700 inhab., with several breweries and silk-factories. The Church of St. Gommarius, one of the finest late-Gothic churches in Belgium, was begun in 1425, completed in 1557, and recently judiciously restored. Three of its fine stained-glass windows were presented by Emp. Maximilian. The interior contains an altar-piece by the *Master of the St. Catharine Altar at Antwerp* (c. 1510); two paintings by *Rubens*, viz. St. Francis (in the left transept) in a good landscape, and St. Clara (in the 2nd chapel to the right in the ambulatory); the 'châsse' of St. Gommarius; and a rood-loft in the florid Flamboyant style, by *Fr. Mynsheeren* and *J. Wischavens* of Malines (1535). Near the church is a bronze statue of *Canon David*, one of the champions of the Flemish movement (p. xv). — The façades of the *Brouwerhuis* and other houses in the market-place, and the *Belfry* with its corner-turrets (1369) are interesting. — The municipal Museum (daily 10-4; 50 c.), in the Rue de Malines, near the market-place, contains a library, a cabinet of engravings, collections of antiquities, and about 100 paintings, chiefly old masters, some of which are attributed by the catalogue to the most distinguished hands. — On the Boulevards is a bust of *Tony Bergmann* (d. 1874), the historian of literature. — Lierre is the junction of the Antwerp and Gladbach line (R. 17) and of a branch to Contich (p. 159). Steam-tramways to *Broechem*, *Oostmalle* (p. 161), *Rumpst*, and *Malines* (comp. p. 158).

$13^1/_2$ M. *Berlaer*. — From (18 M.) *Heyst-op-den-Berg* (150 ft.) steam-tramways run W. to Malines, N. to Iteghem (p. 158), and E. viâ Boisschot, Westmeerbeek (p. 158), and Westerloo to Gheel (p. 206). At *Westerloo* is a château of Count Mérode, who has established a well-known tapestry-factory here. A visit may be made from Westerloo to the suppressed Præmonstratensian abbey of *Tongerloo*, with the largest lime-trees in Belgium. — 22 M. *Boisschot*.

27 M. **Aerschot** (*Cygne*, in the market-place, R. & B. $3^1/_2$, D. 2 fr.), the junction of the Louvain and Herenthals line (p. 229) and of the steam-tramway from Tirlemont to Haecht (p. 158), has a Gothic church containing a rich rood-loft and choir-stalls of the 15th cent. and an altar-piece by G. de Crayer.

The line now follows the valley of the *Demer*. 33 M. *Testelt*, with the fine Præmonstratensian abbey of *Averbode*, founded in 1130 (large library). — 35 M. *Sichem* has an attractive church and still retains one of its ancient towers. A branch-railway ($2^1/_2$ M., in 10 min.) runs hence to *Montaigu*, with the baroque pilgrimage-church of *Notre Dame de Montaigu*, built in 1609 from W. Coeberger's designs by the regents Albert and Isabella (pp. xxi, xxii; rich treasury). A steam-tramway runs from Sichem to *Moll* (p. 207).

38 M. **Diest** (75 ft.; *Hôtel de la Couronne*), with 8800 inhab., and many breweries and distilleries. In the Gothic church of

St. Sulpice is the tomb of Philip of Nassau-Orange (d. 1618); in the churchyard is a ruined church. The *Hôtel de Ville* contains an interesting painting of the Early Cologne School (Last Judgment). The *Town Ramparts* are well preserved. Diest is the junction of a branch-line from *Tirlemont* (p. 229) to *Moll* (p. 207). Steam-tramway to *Louvain*, see p. 237.

The train crosses the Demer. 41 M. *Zeelhem;* 43 M. *Schuelen;* 48½ M. *Kermpt.*

51 M. **Hasselt** (125 ft.; *Hôtel du Verre à Vin; Hôt. du Limbourg*), the capital of the Belgian province of Limburg, with 15,000 inhab., was the scene of a victory gained by the Dutch over the Belgians on 6th Aug., 1831. The late-Gothic chief church has been well restored.

From Hasselt to Maeseyck, 25½ M., railway in 1¼-1½ hr. Intermediate stations: *Genck* (226 ft.; *Hôtel de la Cloche, R. 1½, B. ¾, D. 2, S. 1¼, pens. 4-5 fr.), in the Limburg Campine (p. 421), much frequented by painters as a summer-residence; *Asch; Eelen.* — The small town of **Maeseyck** (105 ft.; *Hôt. van Eyck*), on the left bank of the Maas, was probably the birthplace of the brothers *Van Eyck* (p. xlvi), to whom a handsome marble monument was erected here in 1864. Steam-tramways on the S. to (20 M.) *Maastricht* (p. 261), on the W. to (18½ M.) *Wychmael* (p. 421) and (25 M.) *Bourg-Léopold*, and on the N. to (5 M.) *Kessenich;* diligence twice daily to (1 hr.) *Susteren* (p. 440).

Steam Tramways run to the S. from Hasselt to (10½ M.) *Looz* (p. 230) and (18½ M.) *Oreye* (p. 231); to the W. to (8½ M.) *Herck-la-Ville;* and to the N. to (18½ M.) *Bourg-Léopold* (p. 230).

From Hasselt to Liège, see R. 53; *to Eindhoven and Utrecht*, see R. 53; *to Landen*, see p. 230.

55 M. *Diepenbeek*, 57½ M. *Beverst*, both also stations on the line to Tongres and Liège (p. 421); 59½ M. *Munsterbilsen;* 62 M. *Eygenbilsen;* 65 M. *Lanaeken*, the Belgian frontier-station (steam-tramway to Tongres, p. 421).

70 M. **Maastricht,** see p. 256. Route to *Liège*, see R. 29; to *Venlo-Nymwegen*, see p. 440. — Beyond Maastricht we pass numerous country-houses, and cross three arms of the *Göhl.*

73 M. **Meerssen** *(Hôtel de la Reine Emma)*, a favourite residence of the Frankish kings in the 9th cent. and afterwards the property of the Abbey of St. Remy at Rheims, is noted for the treaty between Lewis the German and Charles the Bald (870). The fine Gothic *Convent Church* (13-14th cent.), restored by P. J. H. Cuypers, contains a beautiful Gothic ciborium (the only one in Holland). The farm of *De Proostdy* ('Provostry') is believed to occupy the site of the Carlovingian palace.

The train now gradually quits the river, and passes the village of *Houthem-St-Gerlach* (p. 205) on the right.

76 M. **Valkenberg.** — **Hotels.** Hôt. de l'Empereur; Grand Hôtel Ubaghs-Vossen, Rykswег 6, R. from 1, B. ½, D. 1½, S. 1, pens. 3 fl., Grand Hôtel Arnold Vossen, R. 1½-2¼, B. ½, D. 1½, pens. 3-4 fl., both near the station. — In the town: Croix de Bourgogne, Groote-Straat 75, R. from 1, B. ½, D. 1¼, pens. 2½ fl.; Van der Smissen; Oranje-Nassau; Prins Hendrik; Germania. — Outside the town: Sanatorium Huis ter Geul, pens. 3½-5½ fl. — **Cab** with one horse, 3-5 fl. per half-day; with two horses, 5-7 fl.

Valkenberg or *Valkenburg* (220 ft.), French *Fauquemont*, an ancient town with 1000 inhab., picturesquely situated on both arms of the *Geul* or *Göhl*, is a favourite centre for excursions as well as a frequented summer-resort and sanatorium. It contains an interesting Romanesque *Church*, the *Berkel-Poort* and *Grendel-Poort*, two well-preserved gates, a modern *Town Hall*, and a ruined *Castle* of the 13th cent. (destroyed in 1637) on the *Dwingelrots*, or hill above the town (key of the castle kept by J. Caelen, in the corner-house No. 141 beside the Berkel-Poort; adm. 10 c.). A monument erected in 1889 from P. J. H. Cuyper's designs, in front of the Grendel-Poort, commemorates the jubilee of the union of the duchy of Limburg with Holland.

Environs of Valkenberg. In the 'Berg', near the above-mentioned monument and opposite the Ursuline convent, is the entrance to the **Valkenberg Grotto** (tickets at Hoen's in the market, etc., 1-2 pers. 1 fl., 3-5 pers. 1/2 fl. more each, 6-10 pers. 1/4 fl. more each; the visit occupies 1 1/2 hr.), a series of subterranean marl-quarries, resembling those in the Petersberg (p. 260) and, like these, worked in the Roman period. The walls are covered with drawings and paintings, portraits of famous men, etc. The visitor is shown the 'concert-hall' in the Roman part, with a small spring known as the 'Zweitropf'; and in another part a lake that appears and disappears at intervals of 10 or 12 years. Two priests were concealed here in 1798-1800, during the French Revolution, and celebrated secret mass in the 'chapel'. Illuminations and concerts frequently take place in the grotto in summer. — The *Giant's Staircase* (Reuzentrap; 96 steps) leads from the grotto to the *Rock Park* (Rotspark; restaurant); in the lower part is the *Witch's Kitchen* (Heksenkeuken); the tower at the top (adm. 10 c.) commands a good view. — Pleasant footpaths lead hence down the stream to (3/4 hr.) *Geulen*, where there are some interesting rock-dwellings. Tickets (30 c.) may be obtained in the Café Akkermans for a visit to the subterranean **Chapel** in the *Geulen Grotto*, which between 1795 and 1801 repeatedly served the inhabitants as a place of refuge from the French. On the walls are various inscriptions and paintings of this period. This excursion may be conveniently extended to *Meerssen* (p. 204). — About halfway along the high-road from Valkenburg to Meerssen lies the straggling village of *Houthem-Saint-Gerlach* (Hôt. Kuypers; Hôt. Sleypen; Hôt. Stevens; Hôt. Klepper), with a tasteful modern château and numerous country-houses. The church contains some frescoes (repainted) by the Tyrolese Jos. Schöpf. Many Roman remains have been found in the vicinity of the village. — Walks lead upstream, past the château of *Oost* or the château of *Schaloen* (fine park), then through wood and over the railway to the (3/4 hr.) hermitage (Kluis) on the *Schaesberg* (view from the top). — Other pleasant excursions may be made viâ *Schin op Geul* and *Strucht* to the top of the *Keutenberg* (558 ft.; fine views), and thence down to *Wylré* (see below), or along the W. slope of the Keutenberg to *Gulpen* (Hôt. de la Poste), which is also connected by a direct road with (1 1/2 M.) the station of Wylré. The village is picturesquely situated on the *Gulp*, a tributary of the Geul, at the foot of a hill 460 ft. in height. In the neighbourhood are the château of *Neuborg* and the village of *Wittem*, with the château of the Counts of Plettenberg and a Redemptorist monastery built in 1732 (valuable library). Wittem lies 7 1/2 M. to the S.W. of Wylré. — A road runs to the N.E. from Valkenberg viâ *Genheek*, *Klimmen*, and *Kunrade* to (6 M.) the little town of *Heerlen* (p. 440).

The railway ascends the valley of the Geul, skirting the *Schaesberg* (see above); to the right attractive view of the châteaux of Genhuis (13th cent.), Schaloen, and Oost, and of the town just quitted. — 80 M. *Wylré* (Hôt. Heiligers). Hence to *Gulpen* and viâ the *Keuten-*

berg to *Valkenberg*, see p. 205. — 84 M. *Simpelveld*, with the Dutch custom-house, is the starting-point for a visit to the (3/4 hr. to the N.W.) *Vrouwenheide* (790 ft.), the highest point in Holland, with a meteorological observatory and extensive view. — The train now crosses the German frontier, and beyond the small stations at the Templerbend and the Marschierthor, enters the Rhenish Station at —

92 M. **Aix-la-Chapelle** (see *Baedeker's Rhine*).

17. From Antwerp to Düsseldorf viâ München-Gladbach.

116 M. Railway in 4¼-6 hrs. (fares 19 fr. 60, 15 fr., 10 fr. 10 c.; in the opposite direction 15 *M* 60, 12 *M*, 8 *M* 10 pf.). The trains start from the Central Station. The custom-house examinations take place at Budel and Dalheim (in the reverse direction at Vlodrop and Hamont).

From Antwerp to (8½ M.) *Lierre*, see R. 16. 14½ M. *Nylen*; 18 M. *Bouwel*.

21½ M. **Herenthals** *(Hôtel Opdebeek)*, on the *Canal de la Campine*, a town with 7000 inhab., is the junction of a line to Louvain (24 M., in 1 hr.) and Brussels (42 M., in 1½-2 hrs.). The Hôtel de Ville, with a lofty tower, contains the small *Fraikin Museum*, with several original sculptures and casts of other works by the sculptor Ch. A. Fraikin (1817-93), a native of Herenthals. One of the old town-gates is also interesting. The church of *St. Waltrudis* (15th cent.) contains paintings by P. J. Verhaghen and Fr. Francken the Elder. — 25 M. *Oolen*.

28½ M. **Gheel** (78 ft.; *Hôtel de l'Agneau; Rail. Restaurant*) is a town of 13,000 inhab., which derives its principal interest from the colony of lunatics (about 2000 in number) established here and in the neighbouring villages. The district throughout which they are distributed is about 30 M. in circumference, and divided into six sections, each with a physician and keeper. The patients are first received into the *Infirmerie*, where their symptoms are carefully observed for a time, after which they are entrusted to the care of a *nourricier*, or *hôte*, who generally provides occupation for them. They are permitted to walk about without restraint within the limits of their district, unless they have shown symptoms of violence or a desire to escape. This excellent and humane system, although apprehensions were at one time entertained as to its safety, has always been attended with favourable results. — The handsome late-Gothic *Church of St. Dympna* (who is said to have been an Irish princess, converted to Christianity, and beheaded here by her heathen father) contains a fine late-Gothic altar, with the history of the saint in good stone-carvings; and in the ambulatory is the reliquary of St. Dympna, painted with scenes from her life, probably by a contemporary of Memling. The choir contains the marble sarcophagus of Jan III. of Merode and his wife, a fine Renaissance work (1554). In the choir-chapels are two altar-screens, adorned with finely-executed carving and painting (restored). A painted group in stone, protected by a railing, in the vicinity of the church, bears a Flemish inscription, recording that St. Dympna was beheaded on this spot, 30th May, 600. The church of *St. Amand*, in the market-place, contains finely carved choir-stalls and confessionals and an elaborate marble balustrade in front of the choir.

A steam-tramway connects Gheel with (20 M.) *Heyst-op-den-Berg* and (33 M.) *Malines* (comp. p. 203).

$34^1/_2$ M. *Moll* (Rail. Restaurant) is the junction of a line to Diest and Tirlemont (see p. 204). Steam-tramways run hence to *Sichem* (p. 203) and to *Turnhout* (p. 199). — 37 M. *Baelen-Wezel;* 43 M. *Lommel.*

$49^1/_2$ M. *Neerpelt*, the junction of the Hasselt-Eindhoven line (p. 421). — $51^1/_2$ M. *Lille-St-Hubert.* — $54^1/_2$ M. **Hamont** *(Rail. Restaurant)*, the last Belgian station (custom-house). — $55^1/_2$ M. *Budel* is the first station in Holland (custom-house). — $61^1/_2$ M. *Weert* (Engel), on the Zuid-Willems-Vaart (p. 442), has a late-Gothic church of the 15th cent., with a lofty modern tower, and the scanty remains of a château of the Counts of Hoorn (p. 120). In the vicinity are some important zinc-mines. — 69 M. *Baexem-Heythuysen;* $72^1/_2$ M. *Haelen.* — $77^1/_2$ M. **Roermond,** the junction for the Maastricht-Venlo line, see p. 440. — $81^1/_2$ M. *Melick-Herkenbosch.* — $84^1/_2$ M. *Vlodrop*, the last station in Holland, with the Dutch custom-house. — $85^1/_2$ M. *Dalheim*, the Prussian frontier-station (luggage examined). — 91 M. *Wegberg;* 94 M. *Rheindahlen;* 96 M. *Rheydt*, where the line to Aix-la-Chapelle diverges to the right.

$99^1/_2$ M. **München-Gladbach,** and thence to (116 M.) **Düsseldorf,** see *Baedeker's Rhine.*

18. From Brussels to Braine-le-Comte and Mons.

38 M. Railway in 1-2 hrs. (fares 5 fr. 80, 3 fr. 90, 2 fr. 35 c.). Trains start from the *Gare du Midi* at Brussels (p. 83). The express-trains between Brussels and Paris run by this line: 193 M., in $4^1/_4$-$5^1/_2$ hrs., fares 34 fr. 35 (drawing-room car 6 fr. extra), 23 fr. 75, 15 fr. 65 c.; comp. p. 210.

From Brussels to (9 M.) *Hal*, see p. 7. The Mons train diverges here to the S. from the Tournai line (R. 1 b). — $10^1/_2$ M. *Lembecq-lez-Hal.*

From Lembecq to Erquelinnes and Chimay, viâ *Fauroeulx*, 37 or 68 M., railway in 2-$2^1/_4$ hrs. or $3^1/_2$ hrs. (fares 5 fr. 70, 3 fr. 90, 2 fr. 30, or 10 fr. 35, 7 fr. 5, 4 fr. 20 c.). — Chief stations: 2 M. *Clabecq*, junction of the line to Tubize and Braine-l'Alleud; $13^1/_2$ M. *Ecaussines* (p. 211), where the line from Ghent to Manage and Charleroi is crossed. — From ($18^1/_2$ M.) *Houdeng-Goegnies* a branch-line runs to Soignies (p. 208), and steam-tramways to Bracquegnies (p. 212), viâ La Louvière (p. 212) and Jolimont to Manage (p. 211), and to Mariemont-Morlanwelz-Carnières (p. 211). — 22 M. *Haine-St-Pierre* (p. 210); $27^1/_2$ M. *Binche;* 30 M. *Bonne-Espérance* (p. 210). — 31 M. **Faurœulx,** the junction of branch-lines to Piéton (p. 211) and to Estinnes (p. 210). To the right diverges the line to (37 M.) *Erquelinnes* (p. 214). On the left branch we next reach *Merbes-Ste-Marie* (junction of the Faurœulx-Piéton line, see above), *Thuin-Ouest* (p. 214), *Thuillies* (branch to *Berzée*, see p. 213; steam-tramway to *Charleroi*, p. 213). — 68 M. *Chimay* (p. 214).

12 M. *Tubize* (145 ft.), Flem. *Tweebeek*, is the junction of branch-lines to *Rognon* (p. 211) and *Braine-l'Alleud* (p. 151); the former passes *Quenast*, with large quarries of paving-stones. — 15 M. *Hennuyères.* — Tunnel.

19 M. **Braine-le-Comte,** Flem. *'S Graven-Brakel* (275 ft.; *Hôtel du Comte de Hainaut*), a town with 7300 inhabitants. The parish-church contains a large altar-decoration, with numerous figures, resembling that of Hal (p. 7), but inferior and of later date (1570). Braine-le-Comte is the junction of the Ghent-Enghien-Charleroi line (R. 19).

22½ M. **Soignies,** Flem. *Zinik* (282 ft.; *Hôtel Delmée*), a town with 7900 inhab., possessing a venerable abbey-church *(St. Vincent)* in the Romanesque style, perhaps the most ancient building in the kingdom, founded about 650, and rebuilt in 965 and in the 12th century. Many of the tombstones in the churchyard date from the 13th and 14th centuries. Extensive quarries of mountain-limestone in the neighbourhood. — Branch-line to Houdeng (p. 207); steam-tramway to *Thoricourt* (Enghien-Lens), see p. 7.

26 M. *Neufvilles;* 28 M. *Masnuy-Saint-Pierre.* — 30½ M. **Jurbise** (251 ft.), Flem. *Jurbeke*, where branch-lines to Ath-Tournai (p. 6) and St. Ghislain (p. 210) diverge.

38 M. **Mons.** — **Hotels.** Grand Hôtel Schmitz, with restaurant, R. 2½-10, pens. from 7½ fr.; Hôt. de l'Espérance, R. from 2½, B. ¾ fr., these two in the Rue de la Station, near the station and well spoken of; Jadot, Monarque, also near the station, unpretending. — *Café Royal*; *Café Rubens; Cave de Munich*, all in the market-place.

Mons (170 ft.), Flem. *Berghen*, the trim capital of *Hainault*, with 27,000 inhab., is situated on a hill above the *Trouille* and owes its origin to a fortress erected here by Cæsar during his campaigns against the Gauls. The town was fortified by Jean d'Avesnes in the 14th century. Prince Louis of Orange took Mons by surprise on 24th May, 1572, and maintained it against the Duke of Alva till 19th September, thus giving the northern provinces an opportunity of shaking off the Spanish yoke. The town was captured by Louis XIV. in 1691, restored to the Spaniards in 1697, and again occupied by the French in 1701. Prince Eugene captured Mons in 1709 after the battle of Malplaquet; by the Treaty of Baden in 1714 it was assigned to Austria; and it was twice afterwards taken by the French, in 1746 and 1792. The site of the fortifications, which encircled the town (about 3 M.), has been converted into a pleasant promenade, on which, near the station, rises a *Statue of Leopold I.*, by Simonis, erected in 1877.

The most interesting edifice at Mons is the late-Gothic Cathedral of St. Waltrudis *(Ste. Waudru)*, situated on the left as the town is entered from the station. It was begun about 1450 from a design by *Matthew de Layens*, the architect of the Hôtel de Ville at Louvain, and his assistant *Gilles Pole.* The choir was completed in 1502, the transept in 1519, and the nave in 1589 (with finishing touches added in 1621). The projected tower was never built, and the church possesses only a small spire above the crossing and Gothic turrets on the transept. It was restored in 1896 and freed from encroaching buildings.

The *Interior, which is 355 ft. long, 116 ft. wide, and 80 ft. high, is a model of boldness and elegance. The slender clustered columns, 60 in number, are without capitals, rising immediately to the vaulting and keystones. There are 90 windows; under those of the nave and transepts is a tasteful triforium. — The choir has stained-glass windows of the 16th cent., the restoration of which is not wholly successful (Crucifixion, with Maximilian and his son Philip the Handsome; Flight into Egypt, with Maximilian's wife, Mary of Burgundy, his daughter Margaret, and their patron-saints). Behind the high-altar, above, is the modern reliquary of St. Waltrudis (d. 685), which appears in processions on the state-carriage preserved in the vestibule of the church. The reliefs on the high-altar and various other sculptures distributed in the side-chapels originally belonged to a rood-loft by *Jacques Dubroeucq*, which was destroyed by the French in 1792. Dubrœucq also sculptured the statues in the choir and at the piers below the crossing as well as the handsome Renaissance altar in the chapel of St. Mary Magdalen (4th chapel on the left, in the ambulatory). The 6th chapel contains a 15th cent. statue of St. Waltrudis, beneath a late-Gothic canopy. The altar-pieces are by *Van Thulden* and other artists.

In the Place St. Germain, opposite the choir, is a monument to *Burgomaster François Dolez.* Ascending thence to the left and passing through an archway, we reach the highest ground in the town, formerly crowned with fortifications on the alleged site of Cæsar's Castrum, and now laid out as a promenade. Fine views of the busy environs of Mons. To the right rises the *Beffroi*, 275 ft. high, in the Renaissance style, erected in 1662 from a design by *Louis Ledoux*, and restored in 1864 by *Sury* (fee). It contains a 'carillon', or set of chimes. Adjacent is the reservoir of the city water-works.

The centre of the town is formed by the Grand' Place, or Market, still, as in mediæval times, the chief focus of municipal life (band in the evening and on Sun. 12.30-1 p.m.). A grand fête, called 'La Parade du Lumeçon', with a contest with a dragon, is celebrated here on Trinity Sunday.

The Hôtel de Ville, a late-Gothic edifice, was erected in 1458-67, but never quite completed. The façade, with 10 windows in the upper story, is embellished with statuettes. The baroque tower, with a curious clock, was built by *Louis Ledoux* in 1662. The small wrought-iron ape on the staircase to the left of the main entrance probably once formed part of a tavern-sign, and is now regarded as one of the emblems of the town. The courtyard is interesting.

Interior. One room contains a collection of portraits of eminent natives of Mons. The Gothic Room, recently restored, is embellished with three large paintings of scenes from the history of the town, by *Paternostre*, *Modeste Carlier*, and *Hennebicq*. Another room is adorned with tapestry after Teniers.

On the right and left of the Hôtel de Ville are two buildings with Renaissance façades, the *Maison de la Toison d'Or* and the *Chapel of St. George.*

The *Library*, in the Rue des Gades, possesses 40,000 printed works and several MSS. with miniatures. The grounds contain a handsome monument by Frison, erected in 1853 to the memory of the celebrated composer *Orlando di Lasso*, or *Roland de Lattre*, who was born at Mons in 1520 and died at Munich in 1594. — Opposite, at the corner of the Rue du Rossignol, is a building containing the *Archaeological Museum* and the *Picture Gallery*, the latter including paintings by Navez, Portaels, A. Hennebicq, Edm. de Schampheleer, and other modern masters (adm., on week-days, except Sat., 9-11 and 2-6, on Sun. and holidays 2-4). — The church of *St. Elizabeth* presents a singular mixture of the Gothic and Renaissance styles.

On the E. boulevard stands an equestrian statue, by Jaquet, of *Baldwin IX. of Hainault and Flanders*, who took part in the Fourth Crusade and became Emperor of Constantinople in 1204. Near this statue is a public garden called *Vauxhall* (adm. $^1/_2$ fr.).

Mons is the centre of *Le Borinage*, the chief coal-mining district in Belgium. The inhabitants are known as '*Borains*' (coal-borers). Of the 125,000 coal-miners in Belgium more than three-fourths belong to Hainault. A general survey of the country around Mons may be obtained by taking the train to ($12^1/_2$ M.; in 40 min.) *Quiévrain* (see below) viâ *Jemappes*, *Quaregnon*, *St. Ghislain* (once the seat of a wealthy Bernardine abbey, now a centre of the coal-trade), *Boussu* (with the castle of that name to the right), and *Thulin*. From Quiévrain we return to Mons viâ *Elouges*, *Dour*, *Warquignies*, *Wasmes*, *Pâturages*, *Flénu* (with one of the richest coal-fields), and *Cuesmes* (in 1 hr.).

At *Jemappes* (see above), Dumouriez, with an army of 50,000 men, defeated 22,000 Austrians under the Duke of Saxe-Teschen, who was compelled to retreat beyond the Meuse, 6th Nov., 1792. — Near *Malplaquet*, 3 M. to the S.E., Pichegru defeated the Duke of York on 18th May, 1794, capturing 60 guns and 1500 men. — At *Givry*, $5^1/_2$ M. to the S.W. of Mons, the foundations of a Roman building were found in 1896 on the Brunhilda Road (p. 231).

From Mons to Paris there are two railways. The more direct is by *Quévy* (Belgian customs-examination), *Feignies* (French customs-examination), *Maubeuge*, *St. Quentin*, *Noyon*, *Compiègne*, and *Creil* (155 M.). The other line leads viâ *St. Ghislain*, *Quiévrain* (see above; Belgian customs-examination), *Blanc-Misseron* (French customs-examination), *Valenciennes*, *Douai*, *Arras*, *Longueau* (Amiens), and *Creil* (176 M.).

From Mons to Charleroi viâ *Manage*, see pp. 211, 212.

From Mons to Charleroi viâ *Binche* and *Piéton*, 34 M., railway in 2 hrs. (fares 5 fr. 20, 3 fr. 50, 2 fr. 50 c.). Stations *Cuesmes*, *Hyon-Ciply*, *Harmignies*. — $9^1/_2$ M. *Estinnes*, noted for the synods of 742 and 756 (branch-line to Fauroeulx, p. 207); 11 M. *Bonne-Espérance* (p. 207). — 13 M. *Binche*, a pretty town with 7500 inhab., where the female part of the community is chiefly engaged in the manufacture of 'fleurs à plat' for the Brussels lace-makers; celebrated carnival. — $18^1/_2$ M. *Haine-Saint-Pierre*, connected by a branch-line with La Louvière (pp. 211, 212). — Near ($20^1/_2$ M.) *Mariemont* are the picturesque ruins of a château erected by the regent Mary of Hungary in 1548, but burned down six years later by Henry II. of France, and a modern château, with an attractive park. In the chapel of the château is the Châsse de St. Maur, a Romanesque reliquary of the 12th cent., the oldest art-work of the kind in Belgium. — The next station is *Morlanwelz* (Hôt. de la Couronne), where the ruins of the *Abbaye de l'Olive*, founded in 1218, destroyed in 1794, were laid bare in 1896. From *Carnières* a steam-tramway runs to Houdeng-Goegnies (p. 207) viâ Morlanwelz and La Louvière (p. 210). — Stations: *Piéton* (branch-lines to Manage, see below; to Luttre, see p. 212; and to Fauroeulx, see p. 207), *Fontaine-l'Evêque* (view of Charleroi, to the right), and *Marchienne*. — 34 M. *Charleroi*, see p. 213.

Steam Tramways run from Mons viâ *Nimy* and *Maisières* to *Casteau;* to *St. Symphorien;* to *Ghlin;* and to *Boussu* (p. 210), viâ *Jemappes* (p. 210), *Quaregnon* (p. 210), and *Hornu.*

19. From Ghent to Charleroi and Namur viâ Braine-le-Comte.

90 M. Railway to *Charleroi* (67 M.) in $2^3/_4$-4 hrs. (fares 10 fr. 25, 6 fr. 95, 4 fr. 15 c.). From Charleroi to *Namur* (23 M.) in $^3/_4$-$1^1/_2$ hr. (3 fr. 60, 2 fr. 40, 1 fr. 40 c.).

Ghent, see p. 49. The train crosses the Scheldt, and beyond *Ledeberg*, *Meirelbeke*, and *Melle* diverges to the S. from the Brussels line (p. 2). The first stations are unimportant.

14 M. *Sotteghem*, where the railway crosses the Brussels and Courtrai line (p. 47). Branch to Renaix, see p. 73.

16 M. *Erwetegem;* $18^1/_2$ M. *Lierde-Sainte-Marie.*

23 M. **Grammont** (105 ft.), Flem. *Geeraardsbergen*, an industrial place with 9200 inhab., on the slope of a hill, is the junction of the *Denderleeuw-Ath* line (p. 6). The *Hôtel de Ville* contains an early-Flemish painting of Christ as the Judge of the earth, and the church of *St. Barthélemy* possesses two pictures by *De Crayer*. Outside the former is a Mannikin fountain, resembling that at Brussels.

Stations *Viane-Moerbeke*, *Gammerages*, *Thollembeek*, *Hérinnes-lez-Enghien*. The train enters the province of Hainault. At (33 M.) *Enghien* (p. 6) our line is crossed by the Brussels and Tournai railway (R. 1 b); to Renaix, see p. 73. From ($37^1/_2$ M.) *Rognon* a branch-line diverges to Tubize (p. 208).

41 M. **Braine-le-Comte** (p. 208). The line to Charleroi and Namur now diverges from that to Mons (R. 18). Carriages are sometimes changed here.

45 M. *Ecaussines (Carrières)* possesses extensive quarries of blue limestone. Of the two castles here, the more picturesque is the *Château de Lalaing* (10th cent.), situated on a precipitous cliff. Railways hence to Fauroeulx and Erquelinnes and to Lembecq (p. 207). — Beyond *Marche-lez-Ecaussines* and *Familleureux* the train crosses the Charleroi Canal, and near *Manage* it enters a rich coal-district.

50 M. **Manage** (450 ft.) is the junction of our line with those to Mons, Haine-St-Pierre, Piéton (see above), and Ottignies.

From Manage to Mons, $15^1/_2$ M., railway in 1 hr. (fares 2 fr. 50, 1 fr. 70 c., 1 fr.). This branch-line intersects a valuable coal-field, called '**Le Centre**', the yield of which is brought into the market by means of an extensive network of railways. In connection with the coal-mines there is a rapidly increasing iron-industry. At La Louvière (p. 212) is a large hydraulic lock, constructed by the Cockerill Co. (p. 250) in 1885-88, at an outlay of 1½ million francs, to counteract the difference of level (49 ft.) between the two arms of the Canal du Centre. Stations *La Louvière* (branch to *Haine-Saint-Pierre* and steam-tramways to *Houdeng-Goegnies*, *Manage*, *Morlanwelz*, and *Carnières*, see p. 211), *Bois-du-Luc*, *Bracquegnies*, all with extensive mines; then *Thieu*, *Havré-Ville*, where the old château of Havré rises to the left, *Obourg*, and *Nimy*. The *Haine*, a rivulet from which the province derives its name *(Hainault)*, is occasionally visible. ***Mons***, see p. 208.

From Manage to Ottignies, 22½ M., railway in 1¼ hr. (fares 3 fr. 40, 2 fr. 30, 1 fr. 40 c.). The railway is the prolongation of the preceding line to the N. — At (2½ M.) *Seneffe* a battle was fought in 1674 between Prince Condé and William III. of Orange; and the Austrians were defeated here by the French under Marceau on 2nd July, 1794. — 5 M. *Feluy-Arquennes.*

8½ M. *Nivelles-Nord*, to the N. of Nivelles (p. 151); 10 M. *Baulers*, the junction of this line with that from Brussels to Luttre and Charleroi (p. 152).

14 M. **Genappe** (360 ft.; *Hôtel des Voyageurs*), a village with 1700 inhab., is often mentioned in connection with the Battle of Waterloo (p. 138). About 2½ M. to the S. lies **Quatre Bras** (520 ft.), which derives its name from the 'four arms' of the roads diverging to Charleroi, Nivelles, Brussels, and Namur. Here on 16th June, 1815, a battle was fought between Ney's division and a part of the British army with its German and Belgian contingents. The French numbered about 17,000 men, the Allies 18,000; of the latter 8000 were British and German and 10,000 were Netherlanders (Dutch and Belgians). After a series of indecisive preliminary operations, Ney, at the head of 9000 men, attacked the Saxe-Weimar brigade of the Netherlanders, which had been placed here by order of the Prince of Orange. The latter, who were largely outnumbered, succeeded in repulsing several charges of the French cavalry, and finally the advance of the French was completely arrested by the British and German troops. The battle raged with the utmost fury till dusk. Prodigies of valour were, as usual, performed by the 92nd Highlanders; and most of the German troops (Hanoverians and Brunswickers) behaved with great bravery, although young and inexperienced. At one juncture the Duke of Wellington himself became involved, and only escaped by putting his horse to full gallop. About 4 o'clock the gallant Duke of Brunswick fell, while endeavouring to rally his troops; the spot, to the right of the road, a few hundred paces from Quatre Bras, is marked by a copper lion on a pedestal, 26 ft. in height. The house in which he died, in the village of Quatre Bras, is marked by a tablet. Towards the close of the battle the tide of success turned decidedly in favour of the Allies. Ney, to his great indignation, now learned that Erlon's corps, which had at first been ordered to support him, and would doubtless have ensured the victory to the French, had received fresh orders from Napoleon to move towards St. Amand to oppose the Prussians there. The brave marshal's discomfiture was complete, his troops were totally defeated, and under cover of the increasing darkness they retreated to their original position at Frasne.

The village of *Frasne*, the headquarters of Ney on 16th June, lies 2 M. beyond Quatre Bras, in the direction of Charleroi. The spirited pursuit of the French by the Prussians on the night after the Battle of Waterloo extended thus far, more than 8 M. from the battlefield.

The ruined abbey of ***Villers*** (p. 237) lies 4½ M. to the E. of Genappe.

12½ M. *Bousval;* 18½ M. *Noirhat;* 20½ M. *Court-Saint-Etienne* (p. 237), where the train reaches the Charleroi and Louvain line. — 22½ M. *Ottignies.* Thence to Louvain, see p. 237; to Brussels, see R. 22.

Beyond Manage is a tunnel, followed by stations *Godarville*, *Gouy-lez-Piéton*, *Pont-à-Celles*, and (57½ M.) *Luttre* (p. 152). The train traverses a more hilly district, crossing the Charleroi Canal several times. Beyond a deep cutting, a beautiful undulating and wooded district is entered. $61^1/_2$ M. *Courcelles-Motte* is the junction of the line to Piéton (p. 211) viâ *Trazegnies*, the church of which contains the *Tomb of Gillon de Trazegnies and Jacqueline de Lalaing, by Duquesnoy (branch-line to Jumet-Brûlotte, p. 152). $62^1/_2$ M. *Roux;* 64 M. *Marchienne-au-Pont* (360 ft.), near which, to the W., lies the château of *Monceau*, the property of Baron Houtart, with rich collections of pictures and other works of art; 65 M. *Marchienne-Est.*

The lofty chimneys of coal-mines, furnaces, iron-foundries, and glass-works are seen in every direction. There are no fewer than 75 different seams of coal in the vicinity of Charleroi, some of which extend to a depth of 3000 to 4000 ft.

Strangers are usually admitted without difficulty to view the works. The largest establishments at *Marchienne* (see above) are the 'Alliance' rolling-mills, the 'Monceau' and 'Providence' foundries, F. Thiébaut & Co.'s wire-drawing mills, and the 'Etoile' glass-works. M. E. de Cartier possesses collections of art that are well worth a visit.

The Brussels Canal is crowded with shipping. We now reach the *Sambre*, which we cross repeatedly before arriving at Namur.

67 M. **Charleroi.** — **Hotels.** *Hôtel Beukeleers, Rue du Collège 22, with the Taverne du Cercle; *Siebertz, Quai de Brabant 18, near the station, with café-restaurant, R. $2^1/_2$-3, B. $1^1/_4$, D. 3, pens. 10 fr.; *Grand Hôtel Gruber, Quai de Brabant 19; Hôtel-Restaurant de l'Espérance, R. $1^1/_2$-$2^1/_2$, B. $^3/_4$, D. 2-3 fr. — *Railway Restaurant.*

Charleroi (340 ft.), a town with 24,500 inhab., the centre of the S. Belgian iron industry, was founded by Charles II. of Spain in 1666, in honour of whom the name (Charnoy) of the village which then occupied the site was changed to Charleroi. Under Louis XIV. it was fortified by Vauban. In 1794 it was besieged four times by the French, to whom it was ultimately surrendered on the eve of the Battle of Fleurus (p. 238), after the garrison had been reduced to the utmost extremities. On 23rd May, 1794, the French were totally defeated here by the Austrian Gen. Kaunitz. The fortifications were reconstructed in 1816, but are now converted into promenades. — The *Musée Archéologique*, Boul. Jacques Bertrand 12, contains prehistoric, Roman, and Frankish antiquities found in this district, and also a mineralogical cabinet (adm. Sun. 10-5, Tues. & Thurs. 1-5; to strangers at other times also for a fee). — The picture-gallery of *M. H. de Nimal*, Russian consul, is accessible to strangers, for a fee. — The church of *St. Antoine*, in the lower town, contains good examples of the native painters F. J. Navez and J. F. Portaels (p. 93). In the upper part of the town (Ville Haute) are the *Palais de Justice* and the church of *St. Christophe.*

Steam-tramways ply from Charleroi to ($7^1/_2$ M.) *Thuillies* (see p. 207 and below); to ($2^1/_2$ M.) *Mont-sur-Marchienne;* and viâ (2 M.) *Lodelinsart* (p. 238) and *Châtelineau* to ($7^1/_2$ M.) *Châtelet* (p. 214).

From Charleroi to Vireux, $40^1/_2$ M., railway in about 2 hrs. (fares 6 fr. 20, 4 fr. 20, 2 fr. 50 c.). From (12 M.) *Berzée* branch-lines diverge to *Thuillies* (see p. 207 and above) and to *Laneffe.* — From (14 M.) *Walcourt* (Rail. Restaurant), which contains an ancient Gothic pilgrimage-church, two others diverge — one viâ *St. Lambert* to *Philippeville* (Hôt. Meurant), a former fortress, and *Florennes* (Station du Sud), the other to *Morialmé* viâ *Fraire.* — From (29 M.) *Mariembourg* (Hôtel du Commerce, R. $1^1/_2$, B. $^3/_4$, D. 2, pens. 4 fr.) a branch-railway leads to the ancient and picturesque little town of **Couvin** (*Hôt. du Chemin de Fer*, R. $1^3/_4$, B. $^3/_4$, D. 2, S. $1^1/_4$ fr., well spoken of), built at the foot of a perpendicular cliff in the valley of the *Eau Noire.* Mariembourg is the junction of a line from Hastière to Paris viâ Anor and Laon, on which, beyond the Lake of Virelles, is (10 M.) **Chimay** (*Hôt. de l'Univers; Bellevue; Hôt. du Commerce*), a town with 3000 inhab., where the beautiful park and château of the prince of that name are situated (no admission). Old church. A statue of Froissart, the chronicler, who died at Chimay ca. 1400, has been erected in front of the Hôtel de l'Univers. — Among the hills of *Scormont*, 6 M. to the S., is a model-farm belonging to the monastery of La Trappe (no ladies admitted). — 32M. *Nismes* (Hôt. du Cheval Volant; Hôt. du Commerce). Near the station is the striking *Roche à Lomme.* [A pleasant walk may be taken hence in the valley of the *Viroin* to (2 hrs.) *Olloy* (see below). On a steep rock near *Dourbes* (505 ft.; Au Lion Belge) is the ruin of **Haute Roche*, destroyed by Henry II. in 1554; fine rock-scenery.] — Then *Olloy* (see above) and *Vierves*, with a castellated château. — $40^1/_2$ M. *Vireux*, the French frontier-station, with a Gothic church, lies on the Meuse. Thence viâ Givet (p. 221) and Rheims to Paris, see *Baedeker's Northern France.*

Charleroi-Erquelinnes-Paris, 168 M., express in $3^3/_4$-$4^1/_2$ hrs., see *Baedeker's Paris.* Near ($5^1/_2$ M.) *Landelies* are the ruins of the celebrated abbey of *Aulne.* Farther on is the prettily situated little town of *Thuin-Nord* (Hôtel de France et de Beau-Séjour, pens. from 6 fr.).

From Charleroi to *Ottignies*, *Wavre*, and *Louvain*, see R. 25.

Beyond Charleroi the Namur train crosses the Philippeville road, and passes the numerous foundries and factories of *Marcinelle*, (69 M.) *Couillet* (branch-line to *Jamioulx*), and —

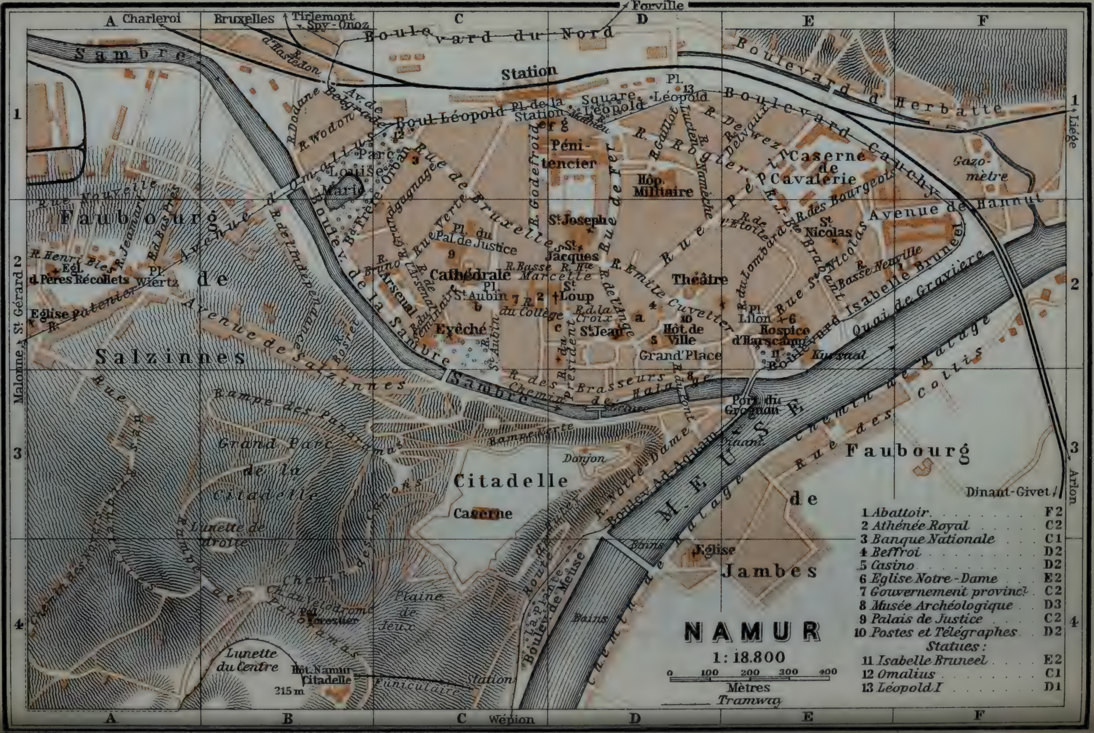
71 M. **Châtelineau**, the junction of the lines to *Fleurus* (p. 237), *Jumet-Brûlotte* (p. 152), *Lodelinsart* (p. 238), *Gilly*, and *Givet.* In the church of St. Barthélemy is a handsome tomb of the Mérode family. Châtelineau is also the station for the busy little town of *Châtelet* (Hôt. Bertrand), with 10,000 inhab., on the opposite (right) bank of the Sambre.

From Châtelineau to Givet, 31 M., railway in $1^3/_4$-2 hrs. (fares 4 fr. 70, 3 fr. 20, 1 fr. 90 c.). — This line traverses a busy manufacturing and mining district, viâ *Bouffioulx* (once famous for its pottery), *Acoz* (branch-line to *Mettet*, see below), *Gerpinnes* (with a Roman villa; in the church of St. Nicholas the fine Renaissance reliquary of Ste. Rolande), *Oret*, *Pavillons* (*Stave*), etc. *Doische* is the last Belgian, *Givet* (p. 221) the first French station (customs-examination).

The Sambre winds through beautiful grassy valleys, sometimes skirting wooded hills. 73 M. *Le Campinaire*; $73^1/_2$ M. *Farciennes*, with a dilapidated old castle; 75 M. *Aiseau.* — $76^1/_2$ M. **Tamines** (312 ft.), a small town with 2500 inhabitants.

From Tamines to Gembloux viâ Fleurus, 15 M., railway in $^3/_4$ hr. (fares 2 fr. 40, 1 fr. 60, 95 c.). $5^1/_2$ M. *Fleurus*, see p. 237. — From Tamines to Gembloux viâ Jemeppe-sur-Sambre, $12^1/_2$ M., railway in $^3/_4$ hr. (fares 1 fr. 90, 1 fr. 30, 80 c.). 3 M. *Jemeppe-sur-Sambre* (p. 215); $5^1/_2$ M. *Onoz-Spy* (p. 218). — **Gembloux**, see p. 226.

From Tamines to Dinant, 29 M., railway in $1^1/_4$-2 hrs. (fares 4 fr. 50, 3 fr., 1 fr. 80 c.). The chief stations are *Fosse* (570 ft.), well-known for its 'Marche de St. Feuillen', celebrated every seven years (last in 1900); ($13^1/_2$ M.) *Mettet* (Croix de Bourgogne), junction for the branch-line to Acoz (see above); *Denée-Maredsous* (Hôt. Bellevue), with an interesting Benedictine convent built in 1876 (rich library); and ($20^1/_2$ M.) *Falaën.* About



NAMUR
1 : 18.800
Mètres
Tramway
1 Abattoir . . . F2
2 Athénée Royal . . . C2
3 Banque Nationale . . . C1
4 Beffroi . . . D2
5 Casino . . . D2
6 Eglise Notre-Dame . . . E2
7 Gouvernement provincl . . . C2
8 Musée Archéologique . . . D3
9 Palais de Justice . . . C2
10 Postes et Télégraphes . . . D2
Statues :
11 Isabelle Bruneel . . . E2
12 Omalius . . . C1
13 Léopold I . . . D1
Station
Citadelle
Faubourg de Salzinnes
Faubourg de Jambes
Meuse
Sambre
Boulevard du Nord
Boulevard d'Herbatte
Charleroi
Bruxelles
Liège
Arlon
Dinant-Givet
Wépion
Forville

1 M. from the last-named station, in the valley of the *Molignée*, are the imposing and picturesquely situated ruins of the castle of **Montaigle*, the finest relic of the kind in Belgium. This stronghold, founded in the 13th cent. and partly rebuilt after numerous sieges, played a prominent part in the history of the district, and was blown up by the French in 1558, four years after the destruction of Bouvignes (p. 219). In the vicinity are the *Grotte du Sureau* and other prehistoric caverns. — $25^1/_2$ M. *Anhée* (p. 219), on the Meuse. — 29 M. *Dinant* (p. 220).

To the right is situated the suppressed abbey of *Ste. Marie d'Oignies*, now an extensive mirror-manufactory. Stations: *Auvelois*, *Jemeppe-sur-Sambre* (p. 214), *Moustier*, and *Franière*. — To the right of (84 M.) **Floreffe** *(Hôtel de la Station)*, with glass-works, picturesquely situated on an eminence, rises a seminary for priests, formerly a Præmonstratensian abbey. About $^3/_4$ M. from the station are stalactite caves, called *Grottes de Floreffe* (adm. 1-3 pers. 3 fr.), at the entrance to which are exhibited some prehistoric relics and Roman coins. *Le Préat*, the hill above the grotto, is surmounted by a castle built in the antique style (restaurant). The recently discovered *Grottes Biernaux*, with curious stalactite formations, are perhaps more interesting (guide in the estaminet to the right of the road, $1\text{-}1^1/_2$ fr. each pers.).

To the left, farther on, are the abbey-buildings of *Malonne*, now a conventual school, with an ancient church. On the hill is a new fort (steam-tramway, see p. 218). — $86^1/_2$ M. *Flawinne*. The valley of the Sambre here is thickly studded with ancient châteaux, modern villas, and manufactories.

90 M. **Namur.** — **Hotels.** In the town: Hôtel d'Harscamp (Pl. a; D, 2), Rue de l'Ange, an old-established house, with an elegant restaurant and a small garden, R. 3-8, B. $1^1/_2$, déj. 3, D. (at 12.30 and 6 p.m.) 4, pens. 10-15, omn. 1 fr.; St. Aubin (Pl. b; C, 2), Place St. Aubin, near the Cathedral; St. Loup (Pl. c; D, 2), Rue du Collège 13, these two with restaurants and gardens, and patronized by Roman Catholic clergy, R. from 2, B. 1, D. 2, S. $1^1/_4$ fr.; Hôt. de la Monnaie, Place de la Monnaie, R. 2, B. 1 fr., plain. — Near the station: Hôt. de Flandre (Pl. e; C, 1), very fair, R. 3, B. 1, D. $2^1/_2$ fr.; Couronne (Pl. f; D, 1), R. from $2^1/_2$, B. 1 fr., well spoken of; Hôt. de Hollande (Pl. g; D, 1), similar charges, these three with cafés-restaurants; Hôt. du Nord, Rue Mathieu 11 (Pl. D, 1), R. 2-3, B. $^3/_4$-1, D. 2, S. $1^1/_2$ fr., plain. — *Grand Hôtel Namur-Citadelle*, see p. 218.

Cafés. At the hotels near the station (p. 216); also, *Café Rubens*, *Taverne St. Jean*, both in the Grand' Place. — *Railway Restaurant*, good.

Cabs. Per drive within the inner town (*i.e.* practically the town on the left banks of the Meuse and Sambre; comp. the Plan), one-horse carr. 1 fr., two-horse $1^1/_2$ fr.; in the suburbs $1^1/_2$ or 2 fr.; per hour, 2 fr. and 3 fr., every $^1/_4$ hr. more 50 c.; at night 10-12 p.m. 50 c. more, 12-5 a.m. double fares. Trunk 10 c. — The 'Caracole', a pretty circular drive over the hill behind the citadel and up or down the valleys of the Sambre and Meuse, takes $1^1/_2$ hr. (fare 5-7 fr.). — Open carriages to *Marche-les-Dames* (p. 264), and back, $2^1/_2$-3 hrs., with one horse 6-8, with two horses 10-12 fr.; to *Dinant* (p. 220), with one horse 15, with two horses 25 fr.

Post & Telegraph Office (Pl. 10; D, 2), Place de la Monnaie 42.

Baths, Rue des Brasseurs. *River Baths* (Pl. D, 4) in the Meuse, above the bridge. — *Swimming Bath* (Pl. D, 4), below the bridge.

Cercle Privé des Etrangers, in the theatre (Pl. D, 2; admission on written application; subscription for a year, 20 fr.), with restaurant, reading and conversation rooms; in summer concerts on Mon. and Wed., balls on Sat. in a separate building (strangers admitted free). — *Concerts.* Band in the evenings in the Grand' Place; Tues. and Thurs. in the Parc Louise Marie (see below), 25 c. with chair. — The prettily situated *Kursaal* (Pl. E, 2), on the Meuse, for concerts, theatrical performances, etc., is seldom open.

Cable Tramway to the Citadel (p. 217). The lower station (295 ft.) lies 1/4 M. to the S.W. of the bridge over the Meuse (Pl. D, 3, 4), a little above the small park of *La Plante*, where there is a station on the steam-tramway (p. 218) to Wépion. The upper station (705 ft.) adjoins the Grand Hôtel Namur-Citadelle.

Steamboat to Dinant, see p. 218; in summer thrice weekly to Marche-les-Dames (p. 264), starting from the *Port du Grognon* (Pl. E, 3).

Namur (270 ft.), Flem. *Naemen*, since the 10th cent. the capital of a countship that fell to Burgundy in 1420, an episcopal see since 1559 (comp. p. xxi), and now the capital of the province of Namur, with 31,200 inhab., is picturesquely situated at the confluence of the *Sambre* and the *Meuse*. The former river, which is here canalized, is crossed by several stone bridges, while the Meuse is spanned by a bridge of nine arches leading to the suburb of *Jambes*. From the natural advantages of its position Namur has always been a point of strategic importance, and it was fortified at an early period. It has again become an important link in the chain of fortifications along the Meuse, and is surrounded by a circle of nine detached forts 2½-4½ M. distant, constructed by *Gen. Brialmont*. The numerous sieges it has undergone (Louis XIV. in 1692, William III. in 1695, and again in 1746, 1792 and 1794) have left few of the older buildings. Namur was formerly famous for the manufacture of knives.

In front of the *Railway Station* (Pl. C, D, 1), on the site of the old fortifications removed in 1862, is the *Square Léopold* (Pl. D, 1), to the E. of which, in the Place Léopold, rises a *Statue of Leopold I.* by Geefs (1869). — To the W. of the station extends the Boulevard Léopold, which is embellished with a *Monument to D'Omalius d'Halloy* (Pl. 12; C, 1), the geologist (d. 1875), and leads along the Sambre to the attractive *Parc Louise Marie* (Pl. B, C, 1, 2), whence views of the citadel and the suburb of *Salzinnes* are enjoyed.

The Cathedral (*St. Aubin* or *St. Alban;* Pl. C, 2), a handsome Renaissance edifice, with a dome and a fine interior, was built in 1751-67 from the designs of *Pizzoni*, of Milan, on the site of an earlier edifice, which was pulled down with the exception of its belfry.

At the sides of the high-altar are statues of St. Peter and St. Paul in marble, by *Delvaux* (d. 1778), from whose chisel are also the figures of the four fathers of the church, Ambrose, Gregory, Jerome, and Augustine. The left transept contains the marble monument of a Bishop Pisani (d. 1826), by *Parmentier*. At the back of the high-altar is a tombstone erected by Alexander Farnese to his 'amatissimo avunculo' *Don John of Austria*, the conqueror at Lepănto, who died in his camp near Bouge, 3/4 M. to the E. of Namur, 1st Oct., 1578; his body was removed to the Escorial but his heart remains here. The pulpit, carved in wood by *K. Geerts* (1848), shows the Madonna protecting the city. The treasury contains a golden crown of the 12-13th cent., gold and silver crosses, a silver statuette of St. Blaise (end of 14th cent.), and many other objects of value.

The church of *St. Loup* (Pl. D, 2), with its imposing façade, situated in the Rue du Collège, was erected in the baroque style in

1621-53. The interior is borne by twelve Doric pillars of red marble. The choir is entirely covered with coloured marble, and the vaulted ceilings with heavy stucco ornamentation. A large hole in the latter, made by a shell, is a reminiscence of the siege by Louis XIV. in 1692. The confessionals are elaborately carved. The adjoining *Athénée Royal* (Pl. 2; C, 2), formerly a Jesuit seminary, is now a 'gymnasium' or grammar-school.

In the Grand' Place (Pl. D, 2) stand the *Casino* (Pl. 5) and the *Hôtel de Ville*, with a few modern paintings by J. Stobbaerts, J. Verhas, A. Verwée, Is. Verheyden, and others. To the N. is the *Belfry* (Pl. 4; D, 2), begun in 1388 and rebuilt in the 16th century. To the E. of the Grand' Place are the large *Hospice d'Harscamp* (Pl. E, 2), once a Franciscan monastery, and the church of *Notre Dame* (Pl. 6; built 1756), the latter containing the modern monuments of two Counts of Namur (d. 1391 and 1418). In the garden of the hospice is a statue of its foundress, Isabella Bruneel, Comtesse d'Harscamp (Pl. 11), by Geefs. — The convent of the *Soeurs de Notre Dame*, in the Rue Emile Cuvelier, to the N. of the Grand' Place, contains a rich *Treasury (vessels of the 13-14th cent., etc.) shown on application to the Superior.

To the left of the lowest bridge over the Sambre, to which the Rue du Pont leads direct from the Hôtel de Ville, is the *Ancienne Boucherie* (built 1588), now containing the *Musée Archéologique (Pl. 8; D, 3), an extensive collection of antiquities, found in the province of Namur. The museum is open to the public on Sun., 11-1; to strangers daily on payment of a fee (1-3 pers. 1 fr.). Custodian, Rue des Bouchers 1. No catalogue. Director, A. Bequet.

1st Floor. Main Room: *Prehistoric Antiquities.* Beside the entrance are articles of the stone age from Hastedon, Linciaux, and Sclaigneaux; by the left wall, articles of the bronze age, the first iron (or Hallstatt) age (Sinsin), and the Celtic or second iron age (Louette-Saint-Pierre). — Farther on and in the first row of glass-cases are **Belgic-Roman Antiquities* from Namur (vases), Flavion, Anthée, Ciney, Wancennes, etc., including enamelled fibulæ, 'sigillata' vessels, and glass. By the end-wall is a Belgic tomb, with articles found in it (1st or 2nd cent. A. D.). — The *Frankish Antiquities* are arranged along the right long wall and in the second row of cases. These include objects found in tombs at Eprave, Spontin (tomb of the 5th cent., with numerous relics), Rochefort, St. Gérard (Christian tomb of the 7th cent.), Pry, Samson, and Furfooz.

2nd Floor. *Mediaeval and Modern Art Collections.* Room I. Old views and plans of Namur; among the paintings, *J. B. de Saive*, Pietà, with the sheriffs of Namur on the wings (1597). Room II. Ecclesiastical vessels and sculptures; vestments; ivory carvings; stoneware of Namur; fayence from St. Servais; spinet of 1670.

The Citadel (Pl. C, D, 3), on the *Montagne de Champeau*, a hill between the Sambre and Meuse, believed by many authorities to have been occupied by the camp of the Aduatuci described by Cæsar (De Bell. Gall. ii. 29), stands on the site of the Roman fort and of the castle of the Counts of Namur, of which latter only two towers remain. The fortifications were restored after the sieges of 1692 and 1794 and again in 1816-25, but in 1891 part of the works were handed over to the municipal authorities, who have laid out a *Park* of 160 acres, with a racecourse, cycle-track, and Museum of Forestry (Palais Forestier), on the plateau. The park may be reached from the bridge over the Sambre (Pl. C, 3) by the pleasant 'Rampe des Panoramas' and various footpaths; from the suburb of Salzinnes (Pl. A, B, 2) by a steam-tramway (see below); and from the valley of the Meuse by a cable-tramway (p. 216) or by a footpath commanding picturesque views and well shaded in the afternoon. On the highest point (705 ft.), beside the termini of the cable and steam tramways, is the *Grand Hôtel Namur-Citadelle*, with a view-terrace, a restaurant, and a hydropathic establishment (R. 3-5, B. $1^1/_4$, déj. $2^1/_2$, D. 4, board $6^1/_2$, omn. 1 fr.).

STEAM TRAMWAYS (starting at the Place de la Station). 1. Viâ Salzinnes to the ($2^1/_2$ M.) *Citadel* (8-10 trains daily; fares 30, 20c.). — 2. Viâ (5 M.) Wépion (see below) to (8 M.) *Profondeville* (p. 219), in the upper valley of the Meuse, and in the other direction viâ (5 M.) Malonne (p. 215) to ($17^1/_2$ M.) *St. Gérard*. — 3. To (11 M.) *Forville* (p. 263). — 4. Viâ (10 M.) Onoz-Spy (p. 214) and (11 M.) Jemeppe-sur-Sambre (p. 214) to ($17^1/_2$ M.) *Fleurus* (p. 237). The last line has a station at the *Cemetery* of Namur, in which a monument, erected in 1857, commemorates the hotly-contested engagements between the rear-guard of the French corps under Grouchy and the advancing Prussians on 20th June, 1815.

Railway to Luxembourg, see R. 22; to Liège, see R. 30; to Tirlemont, see p. 230; to Dinant and Givet, see R. 20.

20. From Namur to Dinant and Givet.

RAILWAY to ($17^1/_2$ M.) Dinant in $^3/_4$-1 hr. (fares 2 fr. 50, 1 fr. 70 c., 1 fr.); to (31 M.) Givet in about $1^1/_2$ hr. (fares 4 fr. 85, 3 fr. 25, 1 fr. 95 c.). Local trains ('trains légers'), with view-carriages, also run between Namur and Dinant. The railway affords but little view of the beautiful valley of the Meuse, and the steamboat-journey or walk downwards is much preferable. — STEAMBOAT in summer from Namur to Dinant (comp. the Guide Officiel) once daily in $3^1/_4$-$3^1/_2$ hrs. (fares 2 fr., 1 fr. 20 c.); six locks are passed with 10 min. halt at each. — The left bank of the river is recommended to pedestrians and cyclists. The village-inns on the banks of the river are generally good, but are often full in summer.

Namur, see p. 215. The valley of the Meuse above Namur is narrow, and enclosed by wooded hills and frowning cliffs. The banks are enlivened with picturesque villages and country-houses. Immediately after quitting the station, the train crosses the Meuse, remaining on the right bank until Dinant is nearly reached. 2 M. *Jambes-Nord* (p. 226).

5 M. *Dave-Nord* (Hôtel du Nord), with an ancient château and park belonging to the Duke of Fernan-Nuñez (adm. on application to the head-gardener), near which rises the huge and precipitous *Rocher de Neviau*. On the opposite (left) bank is *Wépion* (*Wester; Delvigne; Pôle-Nord, R. & B. $2^1/_4$, D. $2^1/_2$, pens. 5 fr.).

The train passes below the cliffs of *Tailfer* and the rocks of *Frêne*, the caverns in which are traditionally inhabited by gnomes.

Pepinster
Tirlemont
Forville
5° Est de Greenw
Liège
Givet
Namur
Samson
Charleville
Beauraing
Waremme
Landen
Eghezée
Hollonge-aux-Pierres
Bruxelles
Charleroi
Marienbourg & Charleroi
Ciney
Luxembourg
Tramway
Kilomètres
1:300.000
Gravé et imprimé par Wagner & Debes, Leipzig
Meuse
Liège
Seraing
Angleur
Embourg
Ougrée
Tilff
Colonster
Esneux
Jemeppe
Flémalle
Engis
Amay
Huy
Andenne
Seilles
Ohey
Perwez
Jallet
Goesnes
Marchin
Modave
Clavier
Ramelot
Vierset-Barse
Strée
Bas-Oha
Couthouin
Landenne
Sclayn
Bonneville
Namur
Jambes
Erpent
Loyers
Maizeret
Thon
Bouge
Champion
Vedrin
Gelbressée
Wépion
Dave
Naninne
Wierde
Sart-Bernard
Courrière
Assesse
Maillen
Crupet
Durnal
Spontin
Profondeville
Bois de Villers
Lustin
Rivière
Godinne
Yvoir
Anhée
Dorinne
Purnode
Bouvignes
Dinant
Sorinnes
Lisogne
Anseremme
Furfooz
Celles
Falmagne
Onhaye
Gerin
Hastière
Waulsort
Hermeton-sur-Meuse
Mesnil-St. Blaise
Heer
Agimont
Givet
St. Hilaire
Falaën
Weillen
Serville
Maurenne
Hulsonniaux
Baronville
Feschaux

Beyond a tunnel we reach ($8^1/_2$ M.) *Lustin* (Hôtel du Midi), which is connected by an iron bridge with *Profondeville* (steam-tramway to Namur, see p. 218) and the marble quarries on the left bank. The village of Lustin (835 ft.) lies $1^1/_2$ M. to the E. Farther on, on the left bank, appear *Burnot* and *Rivière*, with a château. On the right bank, by the railway, is the rock *Frappe-Cul*, with the cavern of *Chauveau*. — $10^1/_2$ M. *Godinne* (Hôt. Central; Hôt. des Etrangers). On the other side of the river is *Rouillon*, with the château of *Hestroy*. The numerous towers of the well-preserved castle of *Bioul* (16th cent.) rise 3 M. to the W. (a pleasant walk). The scenery between Rouillon and Dinant is remarkably picturesque. Above the village rises a precipitous tuffstone-rock, named *La Roche aux Corneilles* ('Roche aux Chauwes' in the patois of the district), from the flocks of jackdaws which generally hover round it. Then, also on the left bank, the château of *Hun*, with a park. On the ridge stands a new château. A tunnel carries the line through the *Rocher de Faulx*.

$12^1/_2$ M. **Yvoir** (290 ft.; *Hôtel des Touristes; Ville de Bruxelles; Hôt. du Bocq*), at the influx of the *Bocq*, is connected by means of a handsome bridge with the left bank *(Hôt. de la Roche)*. In the vicinity are extensive marble quarries. — In the W. lateral valley of the Molignée are several châteaux and a foundry occupying the site of the Cistercian abbey of *Moulins* (founded 1231). — About 3 M. to the S.W. are the ruins of *Montaigle* (p. 215).

From Yvoir a branch-railway ascends along the S. side of the somewhat inaccessible valley of the *Bocq* to (12 M.) *Ciney* (see p. 226). The chief intermediate station is (6 M.) *Spontin* (630 ft.; Cheval Blanc), with a mineral spring, an interesting church, and a château of the 13-17th cent., formerly in the possession of the Beaufort-Spontin family. From the Bocq valley water is carried to the suburbs of Brussels by an aqueduct 55 M. in length.

The railway crosses the Meuse, quitting the right bank. On the left bank is *Anhée* (Hôt. de la Meuse; Hôt. Pierard), where the line to Tamines (p. 214) diverges. A little farther up is the château of *Senenne*, with a hôtel-pension. On the right bank are the ruins of the fortress of *Poilvache*, on a lofty rock, destroyed by the French in 1554 (adm. 50 c.). Somewhat higher up are the ruins of the *Tour de Montorgueil*. Picturesquely situated at the foot of Poilvache is the village of *Houx*, with a château of Count de Lévignan. — Farther on we pass *Bouvignes* (Hôt. des Bains, well spoken of), one of the most venerable towns in the district, which was formerly engaged in constant feuds with Dinant, but has now dwindled down to a mere village. The old ruined tower of *Crève-Coeur* is a conspicuous object here. A romantic story attaches to it in connection with the siege of the town by the French in 1554. Three beautiful women, left as the sole survivors after the death of their husbands with the rest of the garrison, are said to have thrown themselves from the summit of the tower in sight of the besiegers, and to have been dashed to pieces on the rocks below.

$17^1/_2$ M. **Dinant.** — **Hotels.** Hôtel des Postes, pleasantly situated on the left bank of the Meuse, near the station, R. from $3^1/_2$, B. $1^1/_4$, D. 4, S. $2^1/_2$, pens. 8-12 fr.; *Tête d'Or, Grand' Place, with terraced gardens in the rocks, R. from $2^1/_2$, B. $1^1/_4$, D. 3, pens. from 7 fr.; Hôtel des Familles, Rue Grande, at the bridge, R. from 3, B. 1, D. $2^1/_2$, S. 2, pens. 6-$7^1/_2$ fr.; Hôtel des Ardennes, Rue Léopold, R. from 2, B. $^3/_4$, D. 2, S. $1^1/_2$, pens. 5-8 fr., very fair; Lion d'Or, Place St. Nicolas; Delimoy-Hallez, on the Meuse, pens. 7 fr., well spoken of; Hôt. des Touristes, near the bridge; Hôt. du Nord, at the station, R. from $2^1/_2$, B. $^3/_4$, D. $2^1/_2$, pens. 6 fr., these two unpretending. — *Dr. Cousot's Hydropathic Establishment.*

Carriages at the Hôtel des Postes, etc. (bargaining advisable): to *Freyr* (p. 221), with one horse ca. 5, with two horses 8 fr.

Steamboats. To *Namur*, see p. 218. — To *Hastière* (p. 221) twice daily from the middle of July to the middle of Sept. (pleasant trip).

River Baths on the Meuse Promenade, above the bridge. — **Post Office,** Rue Grande. — **Concerts** in the Grand' Place and in the Casino (see below).

Dinant (310 ft.), a town with 7700 inhab., is picturesquely situated on the right bank of the Meuse, at the base of barren limestone cliffs, which are crowned by a fortress. An iron bridge, commanding a fine view, crosses the river to the suburb of *St. Médard* on the left bank, with the railway-station.

In 1466 the inhabitants of Dinant, having roused the anger of Philippe le Bon, Duke of Burgundy, by acts of insubordination, paid dearly for their temerity. The Duke, accompanied by his son Charles the Bold, marched against the town, besieged and took it, and is said to have caused 800 of the population (estimated at 30,000) to be drowned in the Meuse. In 1554 the town was taken by storm by the French under the Duc de Nevers, and plundered. In 1675 it was again taken by the French. The 'dinanderies', or chased copper and brass wares of Dinant, were in high repute during the 13th, 14th, and 15th centuries. The 'couques de Dinant' are cakes not unlike gingerbread.

The church of *Notre Dame* (recently restored), a handsome edifice of the 13th cent. in the Gothic style, but with a few remaining traces of the transition period, is situated in the Grand' Place, near the bridge. The portals are worthy of notice. The tower is upwards of 200 ft. in height. — To the right, at the beginning of the Grande Rue, which leads hence to the S., is the old *Hôtel de Ville*, containing some paintings by *Wiertz* (pp. 93, 133), who was born in Dinant. Farther on, on the slope to the left, at a little distance from the street, is the *Palais de Justice* (built in 1879). — Good views of the town and river are obtained from the garden of the *Casino* (strangers admitted for a week gratis), Rue Grande 27, which rises in terraces, and from the *Jardin de Montfat* (adm. 75 c.), in the Rue En-Rhée. The latter contains a cavern called the *Grotte de Montfat*, the legendary abode of a prophetic nymph, from which a spiral staircase leads up a narrow shaft to the highest point of the garden.

At the back of the church of Notre Dame are steps in the rock, 408 in number, leading to the *Citadel*, which was refortified in 1818 and sold in 1879 to a private purchaser; it may also be reached by a footpath from the Rue St. Jacques. It affords a picturesque *View of the valley of the Meuse from Bouvignes to Anseremme (adm. 50 c.; to the armoury, with reminiscences of the war of 1870-71 and other relics, 10 c. extra). From the hill behind the citadel a path descends to the Ciney road (p. 226).

A little to the N. of Dinant is the *Fonds de Leffe*, a narrow rocky ravine with numerous water-mills, so-called after *Leffe*, the N. suburb of Dinant.

From Dinant to *Jemelle (Trou de Han*, etc.), see R. 21; to *Tamines*, p. 215.

The railway to Givet continues to follow the left bank of the Meuse. On the right bank appear the houses of the suburb of *Les Rivages*, and (1 M. above Dinant) the bold pinnacle of rock called the *Roche à Bayard* (the name of the horse of the 'Quatre Fils d'Aymon', which left a hoof-mark here as it sprang over the valley, when pursued by Charlemagne). In the vicinity are quarries of black marble. Farther on we see the long viaduct of the Lesse valley railway and the village of Anseremme (p. 223), on the right bank.

A short tunnel carries the railway through the cliffs of *Moniat*, beyond which we pass one of the finest points in the valley of the Meuse. Here, at the foot of wooded hills on the left bank of the river, is situated the *Château of Freyr* (said to be named after the goddess Freya), the ancestral seat of the Beaufort-Spontin family, with well-kept gardens. Easily accessible stalactite cavern in the vicinity. Opposite, precipitous rocks of grotesque shapes rise immediately from the river.

$22^1/_2$ M. *Waulsort* (330 ft.; Hôtel de la Meuse, R. $1^1/_2$ fr., B. 60 c., D. $1^3/_4$, S. $1^1/_2$, pens. 4 fr.; *Hôtel-Pension Martinot), with a large château (formerly a Benedictine abbey) and fine garden. Opposite is the *Rocher du Chien* and farther up are the scanty ruins of the castle of *Thierry*. — 26 M. *Hastière-Lavaux* (Hôtel d'Hastière, R. $2^1/_4$, B. $^3/_4$, D. $2^1/_2$, S. $1^3/_4$, pens. 5-6 fr.; Bellevue, plain; Hôt. du Midi), terminus for the steamers from Dinant, and junction of the railway viâ Doische to Mariembourg (p. 214). On the right bank of the Meuse, here spanned by a handsome new bridge, is the abbey-church of *Hastière*, founded in the 10th cent.; the present building is a basilica of 1033, with a choir of 1260 (recently restored).

$28^1/_2$ M. *Heer-Agimont* (Hôt. Franco-Belge, with café-restaurant, pens. 5-6 fr.), with the Belgian custom-house, and near the ruined *Château Agimont*. On the right bank red marble is quarried. — We then cross the French border.

31 M. **Givet** (**Grand Hôtel d'Angleterre*, Place Méhul, near the rail. station, R. from 3, B. $1^1/_4$, déj. or D. incl. wine $3^1/_2$, omn. 1 fr.; *Mont d'Or*, Rue Thiers 14, R. 2-4, B. 1, déj. or D. incl. wine $3^1/_2$, omn. $^1/_2$ fr., very fair; *Rail. Restaurant*), with 7000 inhab., picturesquely situated on the Meuse, which is crossed by a bridge here (fine view), consists of *Givet-St-Hilaire* on the left bank, at the base

of the steep hill on which the fort of *Charlemont* lies, and *Givet-Notre-Dame* on the right bank. Givet-St-Hilaire contains a monument to the composer *Méhul* (1763-1817), who was born here. The fortifications of the town were razed in 1892. — At *Fromelennes*, $2^1/_2$ M. to the E. of Givet, is an interesting cave named the *Trou de Nichet* (adm. 2 fr.).

Givet is connected with Charleroi by two railways, the Vireux-Mariembourg-Charleroi (p. 214), and the Givet-Acoz-Châtelineau line (p. 214); journey by the former $2^1/_2$-$2^3/_4$, by the latter $2^1/_4$-$2^3/_4$ hrs.

From Givet to Sedan, 48 M., railway in 2-3 hrs., viâ *Mézières-Charleville* (Hôtel du Nord, very fair, Hôt. du Midi, both at the rail. station; carriages changed), two towns adjoining each other with 7900 and 18,800 inhab. respectively.

Sedan (525 ft.; *Hôt. de l'Europe*, R. 3-4, B. 1-$1^1/_4$, déj. incl. wine 3, D. $3^1/_2$ fr., omn. 30 c.; *Croix d'Or*, R. from $2^1/_2$, B. 1, déj. 3, D. $3^1/_2$ fr.; *Hôt. de Metz*, well spoken of; *Lion d'Or*), a prettily situated town with 19,300 inhab., formerly fortified. Here a memorable battle took place between the Germans and French on 1st Sept., 1870, terminating in the total defeat of the latter and the capture of the emperor and 83,000 men (including 1 marshal, 39 generals, 230 staff-officers, and 3000 other officers). The French army numbered 124,000 men, the German 240,000, but part of the latter only was actually engaged. — Carriages and guides to the battlefield may be obtained at the hotels. Tramways run from the Place Turenne to the railway station, Torcy, Bazeilles, and other points.

Those who desire only a rapid visit to the battlefield before returning, viâ Luxembourg or Metz, should alight at *Donchery*, the station before Sedan. From the station we proceed straight on through the village, cross the Meuse, and follow the Sedan road to the left on the left bank.

At the ($1^1/_4$ M.) cross-roads (about 590 ft. above the sea-level) below *Frénois* we first follow the right (S.W.) arm, ascending past Frénois towards *Cheveuges*. At the ($1^1/_2$ M.) warning-board for cyclists we ascend a steep footpath to the left, which leads to (10 min.) the height (980 ft.) where King William had his headquarters during the battle, and where on the evening of Sept. 1st he received Napoleon's letter. — The left arm at the above-mentioned cross-roads, leading to *Glaire*, brings us in a few minutes to the château of *Bellevue*, where on the morning of Sept. 2nd the capitulation was signed by General von Moltke and General de Wimpffen, and where a little later the meeting between King William of Prussia and Napoleon III. took place.

As we continue to follow the road to Sedan we have a survey of the hilly district beyond the Meuse to the N.E., which was the scene of the operations of the N. wing of the French army, and of the desperate charges of the French cavalry at *Floing*. All the N. heights were occupied by the Prussians on the evening of Sept. 1st, while the Prussian guards, forming part of the army of the Meuse, advanced from the N.E.

Sedan lies about $1^1/_2$ M. from the cross-roads near Bellevue. We enter the town through the suburb of *Torcy* (tramway, see above), where the station (now removed farther to the S.E.) stood before 1870, cross the Meuse, and reach *Sedan*. The Place d'Alsace-Lorraine here contains a War Monument, while in the Place Turenne stands a monument to Marshal Turenne, born at Sedan in 1611 (d. 1675). Thence, turning to the right (S.E.; tramway in $^1/_4$ hr.), we traverse the suburb of *Balan* to ($^3/_4$ hr.) *Bazeilles*, the possession of which was obstinately contested for six hours on the day of the battle. At the N. end of the village is the small tavern 'A la Dernière Cartouche', which was the only house in the village that escaped the flames, and now contains a 'Musée' of relics connected with the battle (gratuity). A pyramid in the adjoining cemetery marks the common grave of more than 2000 French and German soldiers. The railway-station of Bazeilles is at the S. end of the village, $^1/_2$ M. farther on.

21. From Dinant to Jemelle. Han-sur-Lesse.

23 M. Railway in $1^1/_4$ hr. (fares 3 fr. 60, 2 fr. 40, 1 fr. 40 c.). In summer saloon-trains (p. xvii) run from Gendron and Ardenne viâ Jemelle to Brussels (Ostend) and Paris. The pertinacious touts who press their 'advice' upon travellers in the train should be repulsed. — The most picturesque part of the line is between Dinant and Houyet.

Dinant, see p. 220. The railway ascends the left bank of the Meuse and crosses it by means of a long viaduct.

$1^3/_4$ M. *Anseremme* (315 ft.; Hôt. Beau-Séjour, pens. from 5 fr.; Hôt. des Etrangers, pens. 5-6 fr., very fair; Hôt. de la Lesse, pens. from 5 fr.; Repos des Artistes; Bourgeoire, pens. 5 fr.), a pretty village surmounted by overhanging cliffs, near the mouth of the *Lesse*, up the finely wooded valley of which the railway runs. Striking cliff-formations.

Good walkers may quit the train here and ascend the valley of the Lesse on foot. The paths are sometimes fatiguing, and local guides are useful. The road quits Anseremme near the Hôtel Repos des Artistes and leads over the hill on the right bank of the Lesse to the modern château of *Lesse* and to a ($2^1/_2$ M.) mill (inn), whence we ferry over to the left bank, in order to obtain a view of the castle of *Walzin* (see below) and of the grotesque rock-formations on the right bank. Hence to *Châleux*, *Furfooz*, and *Celles*, see below.

To the left, beyond the first tunnel, is the château of *Lesse* (see above). — $4^1/_2$ M. *Walzin*, near which, romantically situated on a precipitous cliff, is the castle of *Walzin* (13th cent.), once the property of the De la Marck family, now of M. Brugmann.

From the mill near the station we may ferry to the right bank (30 c.; understanding advisable) and thence, passing the château of Lesse, return to Anseremme by a rough footpath over the hills. — A picturesque road leads to the S.W. from the station to the (3 M.) village of *Falmignoul* (655 ft.), whence the highroad (fine views), running high above the rocky valley of the Meuse, with the château of Freyr (p. 221) on the left, descends to Anseremme in 1 hr. — Upstream from Walzin we may follow a rough footpath to ($2^1/_2$ M.) *Châleux*, near which are the curious *Aiguilles de Châleux* and the *Trou de Châleux*, in which prehistoric relics have been discovered. From Châleux we may ferry to the right bank in order to ascend to *Furfooz* (see below).

To the left, a little farther up, on a lofty crag, rises the tower of *Cavrenne*. — 6 M. *Gendron-Celles* (café at the station) is the station for Furfooz and Celles.

Furfooz (670 ft.) lies on a hill commanding a fine retrospect of the valley. Near it are the prehistoric grottoes *Trou des Nutons*, *Trou du Frontal*, and *Trou Rosette* (guide, 1 fr.; adm. on application to the maire of Furfooz). From Furfooz we may proceed to the E. to the ($2^1/_4$ M.) ancient château of *Wève* or *Celles*, picturesquely situated in a lateral valley; farther up is the modern château of *Miranda*, in the English Gothic style; both belong to Count Liedekercke-Beaufort. Farther on we reach *Celles*, about $2^1/_2$ M. to the N.E. of Gendron (see above), with a well-preserved Romanesque church.

$8^1/_2$ M. *Ardenne*, situated in the narrowest part of the winding valley, is the station for the *Hôtel Château Royal d'Ardenne* (785 ft.; B. 2, déj. 5, board 10 fr., R. extra), formerly a hunting-lodge of Leopold I., standing upon a hill between the Lesse and its tributary the *Ywoigne*. The hotel is surrounded by an extensive park, well stocked with game (fine view from the *Tour Léopold*).

Numerous bridges and tunnels are passed as the train ascends to ($9^1/_2$ M.) **Houyet** (425 ft.; *Hôt. de la Lesse*, R. from $1^1/_2$, B. $^1/_2$, D. 2, pens. $4^1/_2$ fr.), another station for the Château d'Ardenne (p. 223).

From Houyet to Bertrix, 36 M., railway in 2 hrs. (fares 5 fr. 50, 3 fr. 70, 2 fr. 20 c.). Stations: $3^1/_2$ M. *Wiesme;* 6 M. *Beauraing* (575 ft.; Hôtels du Nord, du Midi, du Centre), with a beautiful park (open to visitors) containing the remains of the château of the Duke of Osuna, burned down in 1889. — 10 M. *Pondrôme* (785 ft.) is the starting-point for a visit to the stalactite cave of *Revogne* (adm. $2^1/_2$ fr.). — 14 M. *Vonêche;* 19 M. *Gedinne* (1040 ft.; Lion d'Or; Hôt. de la Poste); 24 M. *Graide;* 27 M. *Carlsbourg.* — $28^1/_2$ M. *Paliseul* (1320 ft.; *Hôtel des Ardennes*), whence a steam-tramway (fares 1 fr. 15, 80 c.) plies to (10 M.; $^3/_4$ hr.) **Bouillon** (725 ft.; *Hôtel de la Poste*, very fair; *Hôtel des Ardennes*), a little town dominated by the stately ancestral castle of Godfrey de Bouillon. Here Napoleon III. spent the night of 3rd-4th Sept., 1870, in the Hôtel de la Poste. About 10 M. to the S.E. of Bouillon lie *Les Amerois*, a château and park of the Count of Flanders. From Bouillon to Sedan (p. 222), about 12 M. by road (diligence daily in $2^1/_2$ hrs.). — 31 M. *Offagne.* — 36 M. *Bertrix* (p. 229); branch-line to Libramont, see p. 228.

Tunnel. — 11 M. *Hour-Havenne;* $12^1/_2$ M. *Wanlin;* $13^1/_2$ M. *Vignée*, near which is the royal château of *Ciergnon* (shown in the absence of the king), on a steep rock; $15^1/_2$ M. *Villers-sur-Lesse-Jamblinnes.*

18 M. **Eprave** (*Hôtel Malarm*, R. 2, B. $^3/_4$, D. $2^1/_2$, pens. 5 fr.; *Hôtel Marneffe*, R. from $1^1/_2$ fr., B. 60 c., D. $2^1/_2$, pens. 4 fr.), at the confluence of the *Lomme* and the Lesse, is $2^1/_2$ M. to the N.W. of the station for the Grottoes of Han-sur-Lesse (see p. 225; omnibus).

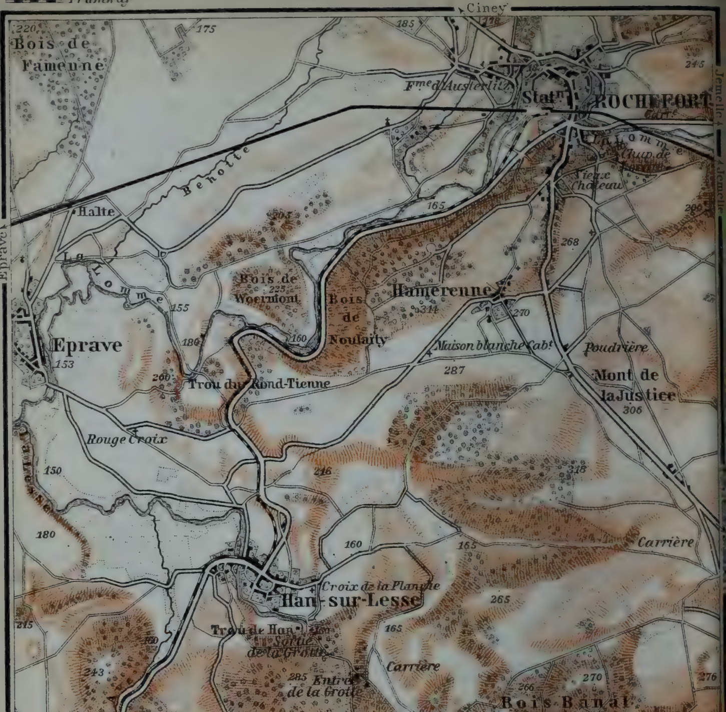
In the ***Trou du Rond Tienne**, to the E. of Eprave, the branch of the Lomme which disappears in the grottoes of Rochefort (see below), bursts forth again to the light of day. — In the vicinity is an interesting Roman camp, where numerous coins have been found; also Celtic and Frankish graves.

$20^1/_2$ M. **Rochefort** (625 ft.; **Hôtel Biron*, with garden, R. from 2, B. $^3/_4$, D. at 1 & 4 p.m. $2^1/_2$, S. $1^1/_2$, pens. 5-6 fr., omn. free; **Hôtel de l'Etoile*, also with garden, R. 2-4, B. $^3/_4$, D. $2^1/_2$, pens. 5-6 fr.; *Hôtel du Centre*, R. from $1^1/_2$, D. 2, pens. $4^1/_2$ fr.), with 2900 inhab., formerly the capital of the County of Ardennes, occupies an elevated site on the Lomme, commanded by the ruins of an old castle (adm. 50 c.; view). The Romanesque *Church*, erected after plans by Cluysenaer in 1871, is noteworthy. Fine view from the *Loretto Chapel*. Opposite is the modern château of *Beauregard*. — Steam-tramway viâ Han (see p. 225) to ($9^1/_2$ M.) *Wellin* (p. 227). — The environs are remarkable for a number of curious caverns in the limestone rock.

The ***Grotte de Rochefort** is one of the finest (admission, including electric lighting, 5 fr., reduction for parties). A rapid visit to it takes $1^1/_4$-2 hours. The '*Salle des Merveilles*', '*Salle du Sabbat*' (said to be upwards of 400 ft. high), '*Val d'Enfer*' and '*Les Arcades*' are the finest points.

23 M. **Jemelle** (p. 227).

Tramway


Ciney
Bois de Famenne
220
175
185
Fme d'Austerlitz
Statn
ROCHEFORT
245
La Lomme
Vieux Château
Benotte
Halte
La Lomme
155
Epraves
Epraves
153
Bois de Woermont
225
Bois de Noulaity
160
165
Hamerenne
311
270
268
Maison blanche Cabt
Poudrière
Mont de la Justice
306
287
180
260
Trou du Rond-Tienne
Rouge Croix
150
180
246
218
160
165
Carrière
Croix de la Planche
Han-sur-Lesse
265
Trou de Han
Sortie de la Grotte
165
215
243
285
Entrée de la Grotte
Carrière
270
266
276
Bois Banal
240
Perte de la Lesse
210
Wellin
Auffe
175
Bois Niau
281
Hermitage Grotte
173
185
Belvaux
260
175
235
La Lesse
279
Carrière
279
260
Thioré
Chau de Resteigne
Boyes

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The imposing Caverns of Han are most conveniently reached from ($3^1/_2$ M.) Rochefort by the new steam-tramway to Wellin (7 trains daily; to Han and back 60, 45 c.). This ascends the picturesque valley of the Lomme.

The village of **Han-sur-Lesse** (510 ft.; *Grand Hôtel*, R. from 2, B. $^3/_4$, D. $2^1/_2$, pens. 6 fr.; *Hôt. des Voyageurs*, R. from $1^3/_4$, B. $^3/_4$, D. $2^1/_2$, pens. 6 fr.; *Hôt. de Bellevue et de la Grotte*, R. from $1^1/_2$ fr., B. 60 c., D. $2^1/_2$, S. $1^3/_4$, pens. $4^1/_2$ fr.) lies on the N. side of a range of hills, through which the *Lesse* forces its way by the ***Grottes de Han,** which have been known since 1771. Admission tickets to the caves, which are usually accessible in winter also and are annually visited by 60-80,000 persons, are obtained beside the station of the steam-tramway.

Admission 5 fr. each; illumination of the caves by electric light (from Easter to Nov. 1st only) 2 fr. extra; visit to the Perte de la Lesse 50 c.; cannon-shot at the exit to awaken the echoes 50 c. The guides also expect a small pourboire. Parties are conducted round the caves hourly in summer from 6 a.m. to 7 p.m.; the visit takes about 2 hrs. Wraps, waterproofs, and stout boots desirable. — A description of the entire cavern, in four languages, with plan and views, is sold for 50 c.

Omnibuses (50 c.) drive direct, passing the mouth of the cavern, to (20 min.) the so-called *Perte de la Lesse* or *Gouffre de Belvaux* (520 ft.), the spot where the foaming stream disappears in the abyss. Thence a narrow footpath leads back in 10 min. to the entrance of the cave.

The cavern is nearly 2 M. in length and consists of a series of chambers, opening into each other, and varying in height. The average temperature in the W. chambers, to which the Lesse extends only in floods, is 50° Fahr. The most imposing parts of the cavern are the *Galerie de la Grenouille*, the *Salle des Mamelons*, the *Place d'Armes*, the *Boudoir de Proserpine*, the **Salle du Dôme*, which is 500 ft. long, 450 ft. wide, and 390 ft. high, and the *Mystérieuses*, four chambers with the most beautiful stalactites. The Lesse becomes visible near the Place d'Armes. Visitors emerge at the other end through the *Trou de Han* in a boat, to the sound of a cannon-shot echoing among the rocks. At the exit are restaurants, milk-shops, and booths of all kinds (the stalactites offered for sale do not come from the grottoes). The station of the steam-tramway is reached in a few minutes more.

22. From Brussels to Luxembourg viâ Namur.

136 M. Railway in $4^1/_4$-$7^3/_4$ hrs. (fares 22 fr., 16 fr. 50 c., 11 fr.). From Brussels to *Namur*, 35 M., in 1-2 hrs. (fares 5 fr. 30, 3 fr. 60, 2 fr. 15 c.). The express-trains between Brussels (Amsterdam, Ostend) and Bâle run over this line; and other 'saloon-trains' (p. xvii) run to Arlon (p. 228) and Ardenne (p. 223). — The trains start from the *Station du Quartier Léopold* (p. 83), and most of them (except the 'trains de luxe') also from the *Station du Nord*. — The Belgian custom-house is at Sterpenich, that of Luxembourg at Klein-Bettingen. 'Mid Europe' time is used throughout Luxembourg (comp. p. xvi).

Brussels, see p. 83. — 2 M. *Etterbeek* (see p. 91), where the line to *Tervueren* diverges. $2^1/_2$ M. *Watermael*. — $3^1/_2$ M. *Boitsfort* (with a pretty lake surrounded by villas) and (6 M.) *Groenendael* (with a ruined convent), both in the Forest of Soignes (p. 136), are favourite resorts of the citizens of Brussels (horse-races, see p. 89). — To the left, near the village of *Hoeylaert*, are hundreds of hot-houses, where immense quantities of dessert-grapes are grown for export.

Just short of ($9\frac{1}{2}$ M.) *La Hulpe* a glimpse is obtained to the right of the château of *Argenteuil* (p. 136) and of the Mound of the Lion (p. 147) on the distant field of Waterloo. $10\frac{1}{2}$ M. *Genval.* — On the left, near (12 M.) *Rixensart*, is a château of Count de Mérode. At Rixensart the steam-tramway from Braine l'Alleud to Wavre (see p. 151) intersects the railway.

15 M. **Ottignies** (215 ft.) is the point of intersection of the Louvain-Charleroi (R. 25) and Louvain-Manage-Mons (pp. 211, 212) lines. — 18 M. *Mont St. Guibert*, with pretty environs. On the right is the château of *Birbaix*. At ($20\frac{1}{2}$ M.) *Chastre*, where we intersect the steam-tramway from Tilly to Jodoigne (p. 230), the Province of Brabant is quitted, and that of Namur entered.

24 M. **Gembloux** (505 ft.), junction for the lines to Fleurus and Ramillies-Landen (p. 231) and for a branch-line to Tamines (p. 214). An old abbey here, founded in 922 by St. Wicbert or Guibert, contains the royal institution of agriculture and forestry.

26 M. *Lonzée;* $27\frac{1}{2}$ M. *Beuzet;* $28\frac{1}{2}$ M. *St. Denis-Bovesse* (steam-tramway to Eghezée, p. 230). — 31 M. *Rhisnes.* About $1\frac{1}{2}$ M. hence is the interesting château of *Falise*, on the left side of the picturesque Houyol valley. The train passes through several cuttings in the blue limestone rocks, and affords a striking view of —

35 M. **Namur** (see p. 215).

The line now intersects the *Forest of Ardennes*, a wild, mountainous district, affording many picturesque views. Immediately after quitting Namur the train crosses the Meuse and commands another remarkably fine panorama of the town and its citadel. — 37 M. *Jambes-Etat* (comp. p. 218); 40 M. *Naninne;* $44\frac{1}{2}$ M. *Courrière;* 46 M. *Assesse.* — 49 M. *Natoye.* On the road to Spontin (p. 219), $1\frac{1}{4}$ M. to the S.W., is the 16th cent. château of *Mouffrin* (restored); visitors are admitted to the park. The line runs hence to Ciney through the valley of the upper *Bocq* (comp. p. 219).

53 M. **Ciney** (880 ft.; *Hôtel du Commerce; Grand Hôtel; Bellevue; Hôt. du Condroz*), the capital of the upper *Condroz* (Condrusi of the Romans), as the district between the Meuse and Ourthe was once called, now noted for its horse-breeding, boasts of a handsome new town-hall.

From Ciney to *Huy* and *Landen*, see p. 231; to *Yvoir*, see p. 219.

55 M. *Leignon* (935 ft.); $59\frac{1}{2}$ M. *Haversin*, $1\frac{1}{2}$ M. to the S.E. of which is the sumptuous château of *Serinchamps*, formerly in the possession of the De la Marcks, now the property of the Marquis of Senzeilles; $65\frac{1}{2}$ M. *Aye.*

$66\frac{1}{2}$ M. **Marloie** *(Hôtel Lambert)*, where the direct line to Liège *(Ligne de l'Ourthe)* diverges (p. 253). Local lines to ($2\frac{1}{2}$ M.) *Marche* (p. 253) and (32 M.) *Bastogne* (p. 227). — The line now descends considerably, and affords a beautiful view of the valley of the Wamme to the left.

70 M. **Jemelle** (605 ft.; *Hôt. Ledoux; Hôt. du Luxembourg*), the station for the Grottoes of Han-sur-Lesse (p. 225), with numerous marble and limestone quarries and lime-kilns, lies on the *Wamme* and the *Lomme*, a tributary of the Lesse (p. 224). Hence to *Dinant*, see R. 21. About $1^3/_4$ M. from Jemelle are the remains of a Roman villa (perhaps Masonacum).

The train ascends the valley of the Lomme to ($72^1/_2$ M.) *Forrières*. — 76 M. *Grupont* (815 ft.; Hôt. Masset).

A steam-tramway plies hence to ($8^1/_2$ M.) *Wellin* (820 ft.; Hôt. de l'Univers), at the junction of the road to Han-sur-Lesse (steam-tramway, see p. 225) and Pondrôme (p. 224), viâ ($1^3/_4$ M.) *Tellin* (890 ft.) and ($5^1/_2$ M.) *Resteigne* (700 ft.). Near the last are entrenchments said to date from the contests between Ambiorix and Cæsar.

To the left, on a rocky buttress beyond Grupont, rises the strikingly picturesque *Château Mirwart*, with its five towers.

From (82 M.) *Poix-Saint-Hubert* (1070 ft.; Hôt. Guillaume) a branch-railway runs in 20 min. to ($4^1/_2$ M.) **St. Hubert** (1420 ft.; *Hôtel du Luxembourg*, R. 2, B. $^3/_4$, D. 2, pens. 5 fr.; *Hôt. du Chemin de Fer*, pens. 5 fr.), a town with 2500 inhab., celebrated for the chapel containing the relics of St. Hubert (p. 242), the Apostle of the Ardennes. The old Benedictine abbey, founded in 687, has been converted into a reformatory. The *Church*, in the late-Gothic style, with double aisles and interesting crypt, dates from the 16th cent. (façade and towers erected in 1700). A chapel to the left of the choir contains the modern cenotaph of St. Hubert, adorned with bas-reliefs by *W. Geefs*, and the choir itself has some fine wood-carving. The forest of St. Hubert is one of the largest in Belgium.

St. Hubert, the tutelary saint of sportsmen, was once a profligate and impious prince, who did not scruple to indulge in the pleasures of the chase even on the solemn fast-days appointed by the Church. While thus irreverently engaged on the holy fast of Good Friday, he suddenly beheld the miraculous apparition of a stag with a cross growing out of its forehead between its antlers. Thus warned by Heaven of the danger of adhering to his sinful courses, he at once desisted from the hunt, voluntarily relinquished all the honours and advantages of his noble rank, and determined thenceforth to devote himself to a life of piety and self-abnegation. He accordingly presented the whole of his fortune to the Church, became a monk, and founded the abbey and church which are still called by his name. The holy man is said to have enjoyed miraculous powers during his life-time, and long after his death numerous miracles were wrought by means of his relics.

$84^1/_2$ M. *Hatrival*. — $90^1/_2$ M. **Libramont** (1598 ft.; *Hôtel Duroy*, fair), on the watershed between the Lesse and the Semois, is the station for *Recogne*, a village near the source of the Lomme, $1^1/_4$ M. to the S.W., on the road to Bouillon (p. 224) and Sedan, the route by which Napoleon III., accompanied by French and Prussian officers and a Belgian escort, proceeded to Libramont on 4th Sept., 1870, to take the train for Germany.

From Libramont to Gouvy, $36^1/_2$ M., branch-railway in $1^3/_4$-$2^1/_4$ hrs. (fares 5 fr. 60, 3 fr. 80, 2 fr. 25 c.). Stations: *Bernimont*, *Wideumont*, *Morhet*, *Sibret*. — 18 M. **Bastogne**, Ger. *Bastnach* (1690 ft.; *Le Brun; Collin*), an old town of 2000 inhab., surnamed *Paris-en-Ardenne*; the church, dating from the 15th cent., contains some curious vaulting, ancient mural paintings, and a figure of St. Christopher executed in 1520. Bastogne is connected by steam-tramway with Marloie (p. 226), and a branch-railway runs, viâ (5 M.) *Benonchamps*, *Schimpach*, *Schleif*, and *Winseler* to *Wiltz* (p. 274), and through the idyllic valley of the Wiltz viâ *Merckholz* (p. 274) to *Kautenbach* (12½ M.; p. 274) in the grand-duchy of Luxembourg. — From (24 M.) *Bourcy* a steam-tramway plies to (7½ M.) Houffalize (1080 ft.; **Hôt. de Postes et du Luxembourg*, R. 2-4, B. 1¼, D. 2½, pens. 6½-7½, omn. ½ fr. *Hôt. de l'Ourthe*), the capital of the upper valley of the Ourthe, a favourite and finely situated summer-resort, with 1300 inhab., a ruined castle, and picturesque walks. — 28 M. *Tavigny*. — 36½ M. *Gouvy*, see p. 255.

Another branch-line runs from Libramont to (8 M.) *Bertrix* (p. 229).

96 M. *Longlier*, station for *Neufchâteau* (1400 ft.; Hôt. des Postes; Hôt. des Etrangers), a little town, which lies ¾ M. to the right. — 101 M. *Lavaux*; 103½ M. *Mellier*. — From (106 M.) *Marbehan* (Hôt. Cornet, very fair; Hôt. Gillet-Rogier) a branch-line diverges to *Ste. Marie*, *Croix-Rouge*, *Buzenol*, *Ethe* (steam-tramway to Arlon, see below), and (16 M.) *Virton-Saint-Mard* (see below).

108½ M. *Houdemont*; 110½ M. *Habay*; 114 M. *Fouches*.

119½ M. **Arlon**, Flem. *Aarlen* (1365 ft.; **Hôt. du Nord*, Rue des Faubourgs 2, R. 2-3½, B. 1, D. 2½, S. 2, pens. 6, omn. ½ fr.; *Hôtel-Restaurant Barnich*, Place Léopold, R. 2½-5, B. 1½, D. 3½, S. 2½, both with wine, pens. from 6 fr.; *Maison Rouge*; *Hôt. Central*, in the market-place; *Café de la Bourse*; *Rail. Restaurant*), a prosperous town with 7200 inhab., situated on a plateau, is the capital of the Belgian province of Luxembourg. It was the *Orolaunum* of the Antoninian itinerary, and was fortified down to 1671. Fine view from the terrace adjoining the church and from the military hospital. The *Provincial Museum* contains a collection of Roman antiquities found in the neighbourhood, including some interesting stone-carvings. A band plays in the *Park* in the evening. Steam-tramway to Ethe (see above). — About 3 M. to the E., on the Luxembourg frontier, lies the ruined Cistercian abbey of *Clairfontaine*.

From Arlon to Longwy, 15½ M., railway in ¾ hr. (fares 2 fr. 40, 1 fr. 60, 95 c.). Intermediate stations: *Autel-Bas*, *Messancy*, *Athus* (see below), and *Mont-St-Martin*. (At *Autel-Haut* are an interesting old church, partly of the 10th century, and a château of the 13th cent.) — *Longwy* (Hôtel de la Croix d'Or et d'Europe) is the French frontier-station and seat of the custom-house (comp. p. 279).

From Arlon to Bertrix, 53½ M., railway in 2¾-4 hrs. (fares 8 fr. 10, 5 fr. 50, 3 fr. 30 c.). — As far as (10 M.) *Athus* (branch to Luxembourg, see p. 279), the line is the same as that to Longwy. It then turns to the W. 15 M. *Halanzy*; 19 M. *Signeulx*; 21½ M. *Ruette*. — 25½ M. **Virton** (*Hôtel Continental; Cheval Blanc*), also the station for St. Mard and the junction of the line from Marbehan (see above) to *Montmédy* in France, is a prettily-situated little town with 2500 inhab., whose chief occupation is farming and cattle-breeding. Various Roman coins and antiquities have been found in the neighbourhood. — 29 M. *Meix-devant-Virton*; 33½ M. *Belle-Fontaine*. — 37½ M. *Izel*. About 3½ M. to the S. lie the extensive ruins of the abbey of *Orval*, founded in 1124. Adjacent is a tolerable inn. — 40½ M. **Florenville** (1180 ft.; *Hôtel du Commerce*, fair; *Poste*), a small town on the *Semois*, from which many pleasant excursions may be made into the forest of Ardennes. Roman and Frankish antiquities in the vicinity. [The winding and somewhat inaccessible *Valley of the Semois, from Izel (p. 228) to its junction with the Meuse at *Monthermé* (see *Baedeker's*

Northern France), is the wildest and most romantic valley of the Belgian Ardennes. Good quarters may be found at Florenville and also at *Herbeumont* (1010 ft.; Hôt. des Ardennes, very fair, pens. 5 fr.), *Bouillon* (p. 224), *Alle* (625 ft.; Hôt. Hoffmann, fair; Hôt. du Commerce), and *Vresse* (610 ft.; Hôt. Grandjean).] — 47½ M. *Straimont*; 49½ M. *St. Médard*. — 53½ M. **Bertrix** (*Hôt. des Postes*; branch-lines to Houyet and Libramont, see pp. 224, 228).

122 M. *Autel-Bas* (p. 228); 125 M. *Sterpenich*. — 126 M. *Klein-Bettingen* (Luxembourg custom-house; luggage examined), the junction for the line from Ettelbrück (p. 275) to Petingen (p. 275). — 128 M. *Capellen*; 130 M. *Mamer*; 132½ M. *Bertrange* (Ger. *Bertringen*).

136 M. *Luxembourg*, see p. 277.

23. From Brussels to Liège viâ Louvain.

61 M. Railway in 1½-3¼ hrs. (fares 9 fr. 40, 6 fr. 40, 3 fr. 75 c.). Saloon-trains (p. xvii) ply on this route.

The train starts from the *Station du Nord*, and traverses an agricultural district. At (2 M.) *Schaerbeek* the Antwerp line diverges (p. 152). 3½ M. *Haren-Sud* (comp. p. 152). — 5 M. *Dieghem*, noted as a pilgrimage-resort and for its fair (Easter Monday); steam-tramway to Haecht (p. 158) and to Schaerbeek (Brussels), see p. 88. — 6 M. *Saventhem*, the parish-church of which contains a picture by Van Dyck, representing St. Martin dividing his cloak (restored in 1902); 9 M. *Cortenberg*; 13 M. *Velthem*. To the left, near (15 M.) *Herent*, is the large church of the former abbey of *Vlierbeek*.

18 M. **Louvain**, see p. 231.

Branch Railway (traversed by express-trains) hence to the N. to (5½ M.) *Rotselaer* (with the old tower of *Terheiden* rising from the centre of a pond in the neighbourhood) and (10 M.) *Aerschot*, a station on the Antwerp and Aix-la-Chapelle line (p. 203), and thence viâ *Westmeerbeek* (p. 158) and *Norderwyk-Morckhoven* to (24½ M.) *Herenthals*, on the Turnhout and Tilburg line (p. 159). — Steam-tramway from Louvain, see p. 237.

From Louvain to Charleroi, see R. 25.
From Louvain to Malines, see p. 158.

Beyond Louvain the abbey of *Parc* (p. 236) is seen on the right. 22½ M. *Corbeek-Loo*; 25 M. *Vertryck*.

29½ M. **Tirlemont**, Flem. *Thienen* (148 ft.; *Hôt. du Nouveau Monde*, near the station; *Hôt. Ponsaerts*, in the market-place, R. 1½-2, B. ½, D. 2 fr.), a clean and well-built town with 17,800 inhab., was once (like Louvain) occupied by a much larger population. The limits of the town, which are nearly 6 M. in circumference, now enclose a large extent of arable land. In the spacious market-place is situated the church of *Notre Dame du Lac*, finished only in the choir (1297) and transepts (15th cent.); it contains elaborate panelling, pulpit, and choir-stalls in the baroque style (1671). The *Church of St. Germain*, partly Romanesque, has early-Gothic triforium and windows. The axis of the choir forms an angle of 7° with that of the nave. Both churches have recently been restored.

From Tirlemont to Moll, 43 M., branch-railway in about 2½ hrs. (fares 6 fr. 60, 4 fr. 50, 2 fr. 65 c.). Chief intermediate stations: 7½ M.

Neerlinter (see below); 12 M. *Geet-Betz;* 15½ M. *Haelen-lez-Diest;* 20½ M. **Diest**, on the Antwerp & Aix-la-Chapelle line (p. 203); 24½ M. *Deurne-lez-Diest;* 26 M. *Tessenderloo;* 30 M. *Oostham.* Near (35 M.) **Bourg-Léopold**, the junction of steam-tramways to Hasselt (p. 204) and Maeseyck (p. 204), is a large permanent camp and manœuvre-ground, covering an area of more than 16 sq. M. and accommodating 20,000 men. 40 M. *Baelen-sur-Nèthe.* — 43 M. *Moll*, see p. 207.

From Tirlemont to St. Trond and Tongres, 28 M., railway in 1½-1¾ hr. (fares 4 fr. 30, 2 fr. 90, 1 fr. 75 c.). — 7½ M. *Neerlinter* (see above). — 10 M. **Léau**, Flem. *Zout-Leeuw* (*Café-Restaurant Bruxellois*, near the station), a town of 2100 inhab., formerly a fortress, with a handsome late-Gothic *Town Hall* (16th cent.) and the Gothic church of **St. Leonhard* (13th and 14th cent.). The latter, one of the few churches that were not spoiled in the 16th cent., contains carved altars in the Gothic style (with early-Flemish paintings) and in the Renaissance style (1565; in the right aisle), an unusually large collection of admirable Gothic brass works of the 15th cent. (holy-water vessel, fonts, lectern in the form of an eagle, six-light candelabrum, 23 ft. in height, tabernacle-railing), and a magnificent *Tabernacle sculptured in stone, 52 ft. high, one of the finest works of the Belgian Renaissance, executed in 1550-52 by *Cornelis de Vriendt*, architect of the Antwerp Hôtel de Ville, by order of Martin de Wilré, Seigneur of Oplinter, who is buried beside it (cast in South Kensington Museum). The sacristy contains some valuable ecclesiastical vessels. — 12½ M. *St. Trond* (see below), the junction for the Landen-Hasselt line. — 16 M. *Ordange;* 20½ M. *Looz*, on the Oreye-Hasselt steam-tramway (p. 204); 24 M. *Pirange.* — 28 M. *Tongres*, see p. 420.

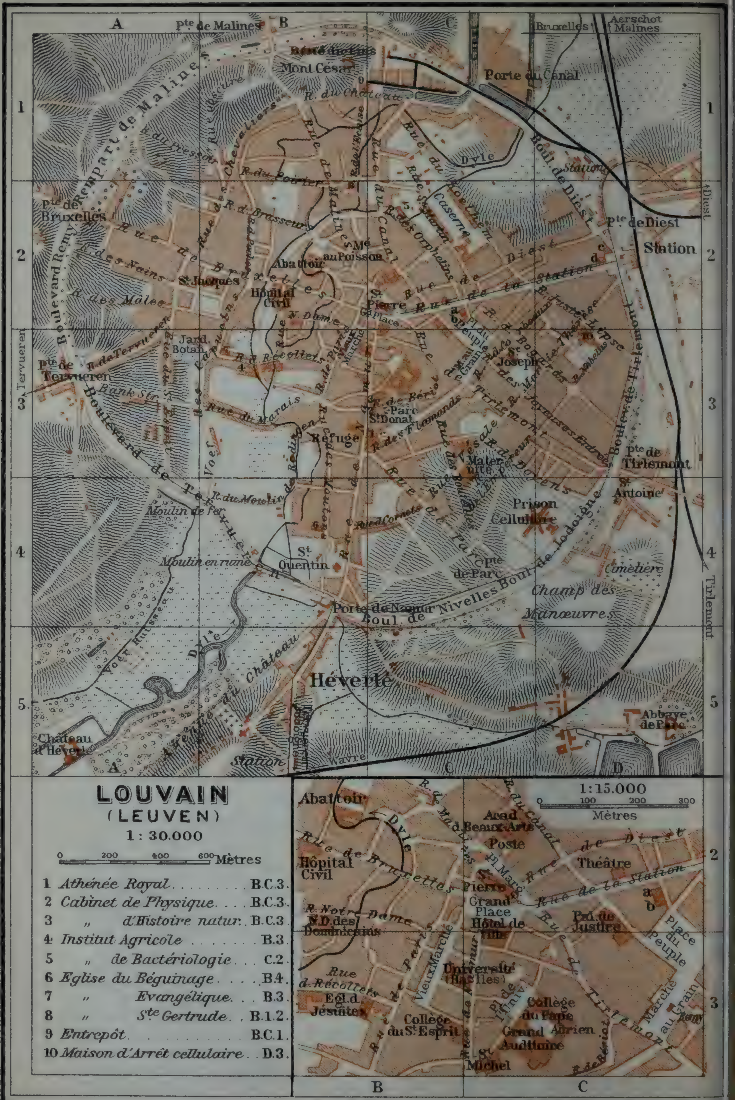
From Tirlemont to Namur, 27½ M., railway in 1½-2¼ hrs. (fares 4 fr. 30, 2 fr. 90, 1 fr. 70 c.). Stations unimportant. From *Jodoigne* steam-tramways run to Wavre (p. 237), to Louvain (see p. 237), and to Tilly (see p. 237). — 13 M. *Ramillies* is the junction of the Landen and Gembloux line (see p. 231). — From (16 M.) *Noville-Taviers* a branch-line runs to *Embresin;* and from *Eghezée* steam-tramways ply to St-Denis-Bovesse (p. 226) and to Andenne (p. 263). — 27½ M. *Namur*, see p. 215.

Steam Tramways ply from Tirlemont to (9½ M.) *Beauvechain* (p. 237) and viâ (18 M.) Aerschot (p. 203) to (29 M.) *Haecht* (Brussels, comp. p. 158).

Beyond (33½ M.) *Esemael* the line intersects the plain of *Neerwinden* (the village lies to the left), the scene of two great battles. In the first of these, on 29th July, 1693, the French under Marshal Luxembourg defeated the Allies under William III. of England. In the second the French under Dumouriez and Louis Philippe (then '*General Egalité*', afterwards King of France) were defeated by the Austrians under the Prince of Cobourg (great-uncle of the late king Leopold), and driven out of Belgium (18th Mar., 1793).

38 M. **Landen** (205 ft.; *Hôtel de la Hesbaye*), the junction of several lines, is historically interesting as the birthplace of Pepin the Elder, the majordomo of the royal domains of the Austrasian monarch Dagobert I. (628-38). He died here about the year 640, and was buried at the foot of a hill which still bears his name; his remains were afterwards removed to Nivelles (p. 151).

From Landen to Hasselt, 18½ M., branch-line in ¾-1 hr. (fares 2 fr. 80, 1 fr. 90, 1 fr. 10 c.). This route presents few attractions. — 4 M. *Velm.* — 7 M. **St. Trond**, Flem. *St. Truiden* (*Hôtel du Commerce*, R. 2, B. 1, D. 2 fr.), with 13,600 inhab., is the most important station. In the spacious Grand' Place is the *Hôtel de Ville*, added in the 18th cent. to the *Belfry* of 1606. The Gothic church of *Notre Dame* (13-15th cent.; tower and W. façade modern) contains a fresco of the Last Judgment (over the choir) and various other paintings of different dates. The tower of the *Seminary Church* is a relic of the old abbey of St. Trudo. The tower of *St. Martin's* bears an


LOUVAIN
(LEUVEN)
1 : 30.000
0 200 400 600 Mètres
1 Athénée Royal . . . . B.C.3.
2 Cabinet de Physique . . . B.C.3.
3 „ d'Histoire natur. B.C.3.
4 Institut Agricole . . . . . . B.3.
5 „ de Bactériologie . . C.2.
6 Eglise du Béguinage . . . . B.4.
7 „ Evangélique . . B.3.
8 „ Ste Gertrude . . B.1.2.
9 Entrepôt . . . . B.C.1.
10 Maison d'Arrêt cellulaire . . D.3.
1:15.000
0 100 200 300
Mètres
Pte de Malines
Mont César
Porte du Canal
Bruxelles
Aerschot
Malines
Rempart de Malines
Boul. de Diest
Station
Dyle
Pte de Bruxelles
Pte de Diest
Station
Diest
Boulevard Remy
Rue de Bruxelles
St Jacques
Abattoir
Hôpital Civil
St Pierre
Gd Place
Rue de la Station
Rue de Diest
Pl. du Peuple
St Joseph
Jard. Botan.
Pte de Tervueren
Tervueren
Boulevard de Tervueren
Rue du Marais
Parc St Donat
Refuge
Maternité
Pte de Tirlemont
St Antoine
Prison Cellulaire
Moulin de fer
Moulin en ruine
St Quentin
Pte de Parc
Cimetière
Champ des Manœuvres
Porte de Namur
Boul. de Nivelles
Boul. de Jodoigne
Tirlemont
Héverlé
Avenue du Château
Château d'Héverlé
Station
Wavre
Abbaye de Parc
Acad. d. Beaux Arts
Poste
Théâtre
Rue de Bruxelles
St Pierre
Grand Place
Hôtel de Ville
Pal. de Justice
R. Notre Dame
N.D. des Dominicains
Place du Peuple
Université (Halles)
Rue d. Récollets
Egl. d. Jésuites
Collège du St Esprit
Collège du Pape Adrien
Grand Auditoire
St Michel
Marché au Grain
A
B
C
D
1
2
3
4
5

Geograph. Anstalt von Wagner & Debes, Leipzig equestrian statue of the saint. The church of *St. Francis* (17-18th cent.) has a spacious interior. St. Trond is the junction for the Tirlemont-Tongres line (see p. 230). Steam-tramway viâ *Oreye* to Waremme and to Ans, see below. — $10^1/_2$ M. *Cortenbosch*; $14^1/_2$ M. *Alken*. — $17^1/_2$ M. *Hasselt*, see p. 204.

From Landen to Gembloux *(Fleurus-Tamines* and *Charleroi)*, 23 M., railway in 1 hr. (fares 3 fr. 60, 2 fr. 40, 1 fr. 40 c.). Chief stations: *Jauche*, *Autre-Eglise*, *Ramillies* (12 M.; p. 230), *Gembloux* (23 M.; p. 226). From Gembloux to Fleurus and *Tamines*, see p. 214; from Fleurus to *Charleroi*, see p. 213. About 1 M. to the E. of Jauche or Autre-Eglise is **Folx-les-Caves**, with curious subterranean quarries, like those of Valkenberg, worked at a very early period (guide in the adjacent brewery).

Landen is also the junction for a line coming from *Ciney*, which intersects the Namur-Liège line at *Huy* (see p. 226).

40 M. *Gingelom*; 43 M. *Rosoux-Goyer*. — Beyond ($46^1/_2$ M.) *Waremme* the line crosses the ancient and well-preserved Roman road, called by the country-people *Route de Brunhilde*, which extended from Bavay *(Bagacum Nerviorum)*, near Mons, to Tongres. Waremme was the capital of the ancient province of *Hesbaye*, the natives of which were famed for their strength and bravery, as the old proverb, '*Qui passe dans le Hesbain est combattu l'endemain*', suggests. — Steam-tramways N.E. to Oreye (see above) and S. to *Huy*, see p. 263.

$50^1/_2$ M. *Remicourt*; 53 M. *Fexhe-le-Haut-Clocher* (steam-tramway to Tongres, see p. 421); 56 M. *Bierset-Awans*. Numerous coal-mines, foundries, and manufactories are passed in the vicinity of ($57^1/_2$ M.) *Ans*, which lies 348 ft. higher than Liège. Branch-line to *Liers* (p. 420); steam-tramway viâ *Oreye* to Waremme (see above) and to St. Trond (p. 230). — $60^1/_2$ M. *Haut-Pré* (electric tramway to Liège, see No. 7, p. 240).

The line now descends rapidly (1 : 30), affording a fine view of the populous city of Liège and the beautiful valley of the Meuse.

61 M. *Liège*, see p. 239.

24. Louvain.

Hotels. In the town: Hôtel de Suède (Pl. a; C, 2), Rue de Marengo 24, near the Place du Peuple, with restaurant, R. 2-5, A. $^3/_4$, B. $1^1/_4$, D. 2-3 fr.; Hôtel Britannique (Pl. b; C, 2), Rue de Marengo 22, adjoining the above, R. 2-3, B. $^3/_4$, D. $1^1/_2$, S. $1^1/_4$ fr., well spoken of. — At the station: Hôtel de la Gare (Pl. c; D, 2), Hôtel de l'Industrie (Pl. d; D, 2), R. & B. from $2^3/_4$, D. $2^1/_2$ fr., both unpretending.

Restaurants. *Taverne Mathieu*, Rue de la Station 40; *Taverne St. Jean*, Rue de Diest 24. — **Cafés.** *Café des Brasseurs*, Rue de la Station 3, near the Grand' Place; *Café Rubens*, Place Marguerite, opposite the church of St. Pierre; *Table Ronde*, Grand' Place. — **Beer.** *Gambrinus*, Grand' Place (Munich beer; also good cold viands). The beer of Louvain is a sickly beverage.

Cabs, or *Vigilantes*, 1 fr. per drive; to or from the station $1^1/_2$-2 fr. (bargain desirable). — **Tramway** from the station to the Grand' Place, 10 c. — *Steam Tramways*, see p. 237.

Baths of different kinds, Rue de la Laie 14.

Post and Telegraph Office (Pl. C, 2), Impasse des Choraux, to the N. of the Place Marguerite, open from 7 a.m. to 7 p.m. (Sun. and holidays, 9-12).

Chief Attractions (2-$2^1/_2$ hrs. suffice). Tramway from the station to the Grand' Place; St. Pierre (p. 233); Hôtel de Ville, exterior (see p. 232); University, exterior (p. 235).

Louvain (82 ft.), Flem. *Leuven* or *Loven*, on the *Dyle*, which flows through the town and is connected by a canal with the *Rupel* (p. 82), is a dull place with 42,100 inhabitants. The greater part of the space enclosed by the walls built in the 14th cent. is now used as arable land. The ramparts surrounding the walls have been partially converted into promenades.

The name of the town is derived from *Loo*, signifying a wooded height, and *Veen*, a marsh, words which are also combined in *Venlo*. The Emperor Arnulf defeated the Normans in this vicinity in 891. From the 11th cent. Louvain was the residence of a line of counts, who later attained possession of the Duchy of Lower Lorraine (p. xx), and in 1190 assumed the title of Dukes of Brabant. The growth of the city was rapid, and in the 14th cent. it is said to have numbered 100-150,000 inhab., most of whom were engaged in the cloth-trade, and to have contained no fewer than 2400 (?) manufactories. Here, as in other Flemish towns, the weavers were a very turbulent class. During an insurrection in 1378, thirteen magistrates of noble family were thrown from the windows of the Hôtel de Ville, and received by the populace below on the points of their spears; but Duke Wenceslaus took the city in 1382 and severely punished the citizens, thousands of whom emigrated to Holland and England, whither they transplanted their handicraft. From that period may be dated the decay of Louvain, which Duke John IV. of Brabant vainly attempted to arrest by founding the university (p. 235) in 1426.

In front of the railway-station (Pl. D, 2) is a statue of *Sylvaan van de Weyer* (d. 1874), a native of Louvain, who was one of the most ardent promoters of the Revolution of 1830, and became the ambassador of the Provisional Government at the London Conference. The statue is by *Charles Geefs*.

The wide *Rue de la Station (Statie-Straat)*, on the right side of which is the *Theatre* (Pl. C, 2), built by Lavergne in 1864-67, leads straight to the (3/4 M.) Groote Markt (*Grand' Place;* Pl. B, C, 2).

The ****Hôtel de Ville** (Pl. C, 2, 3), a very rich and beautiful example of late-Gothic architecture, resembling the town-halls of Bruges, Brussels, Ghent (in the older part), and Oudenaarde, but surpassing them in elegance and harmony of design, was erected in 1447-63 by *Matthew de Layens*. The building consists of three stories, each of which has ten pointed windows in the principal façade, and is covered with a lofty roof surrounded with an open balustrade. At the four corners and from the centre of the gables spring six slender octagonal turrets, terminating in open spires. The three different façades are lavishly enriched with sculptures. The statues in the niches, restored by *W. Goyers* and others, represent persons prominent in the history of the town. The corbels which support the statues are embellished with almost detached reliefs (freely restored), representing scenes from Old and New Testament history, in some cases with mediæval coarseness. The outside of the building was restored in 1829-42, but the W. gable was seriously damaged by lightning in 1890; the complete restoration is progressing very slowly.

The INTERIOR does not correspond with the exterior. Most of the apartments are fitted up in a modern style, and adorned with pictures by *Vaenius*, *De Crayer*, *Mierevelt*, etc. The Salle Gothique, with a finely-carved ceiling, is adorned with paintings by *A. Hennebicq*, consisting of scenes from the history of Louvain and portraits of eminent citizens. — The small MUSEUM, on the second floor (shown by the concierge, 1/2-1 fr.), contains local antiquities and some old and modern paintings (many copies). Among the originals in the chief room may be noted: 65, 66. *M. van Mierevelt*, Portraits (1629); 25. *M. Coxie*, Triumph of Christ (triptych); 18. *P. J. Verhaghen*, Adoration of the Magi (1780); 91-94. *Jan van Rillaer the Elder*, Two triptychs, the most important works of this Louvain master. Here also are preserved those parts of the original sculptures of the façade which could not be made use of in the restoration, and a stone model by *Josse Matsys* of the projected towers of St. Pierre (1525). Catalogue (1898) 30 c. — The extensive *Archives* are also preserved here.

The late-Gothic ***Church of St. Pierre** (Pl. C, 2), opposite the Hôtel de Ville, a cruciform structure of noble proportions (especially in the interior), flanked with chapels, was begun in 1423 (to replace an earlier building of the 10th cent.) and finished in the early 16th century. The W. tower lost its wooden spire in a storm in 1606. The restoration of the exterior is almost completed.

The INTERIOR (closed from 12 to 4 and after 6 p.m.; sacristan, Vieux Marché 55, in the church in the afternoon; fee 1/2-1 fr.) is 333 ft. long, 82 ft. broad, and 82 ft. high.

NAVE. The swinging doors inside the principal portal are finely carved in wood in the somewhat exaggerated style of the late Renaissance (1556?). — The *Pulpit (Chaire de Vérité)*, carved in 1742 by *Jos. Berger*, transferred hither in 1807 from an abbey at Ninove, represents Peter's Denial on one side, and the Conversion of St. Norbert on the other. The lifesize wooden figures are overshadowed by lofty palm-trees, also of wood.

1st Chapel on the N. (left) side: late-Gothic brazen font, formerly furnished with a lofty and heavy cover, which was removable by the still-preserved cast-iron handle.

In the 2nd Chapel is a small picture by *Gonzales Coques* (Members of a Brotherhood). — The following chapels on the same side have marble parapets in the baroque style.

The 1st Chapel on the S. side, with old stained glass of the 17th cent., contains an altar-piece (covered) copied from the original of *De Crayer* (now at Nancy), representing San Carlo Borromeo administering the Sacrament to persons sick of the plague; an old triptych by *J. van der Baeren* (1594), the Martyrdom of St. Dorothea, with views of ancient Louvain on the outside. Monument to the Irishman Stapleton (d. 1694), professor at the university. Several other professors are buried here and elsewhere in the church.

The 2nd Chapel (that of the Armourers) contains a carved and painted draped image of Christ (13th cent.?), highly venerated in consequence of the legend that it once caught a thief who had sacrilegiously entered the church. The railing is adorned with small armour and cannon.

In the 5th Chapel: *G. de Crayer*, Holy Trinity; *Jan van Rillaer the Elder*, Election of Bishop Evortius.

The S. Transept contains the tomb of Burgomaster W. van Bockel (d. 1863).

The choir is separated from the nave by an elaborate *Jubé*, or *Rood Loft*, in the late-Gothic style, executed in 1488 and restored in 1853, consisting of three arches adorned with statuettes of the Apostles, John the Baptist, etc., and surmounted by a crucifix.

Ambulatory. 4th Chapel (to the S.): the handsome Renaissance tombstone of Ad. van Baussele (d. 1559). — 5th Chapel: fine monument of Prof. Boyarts (d. 1520).

The 6th Chapel formerly contained a celebrated 'Holy Family' by Quinten Matsys, which is now in the Brussels Museum (p. 110).

In the 7th Chapel are five indifferent paintings by *P. J. Verhaghen*, depicting the life and death of the Blessed Margaret of Louvain (13th cent.), who is here held in great veneration as the patron-saint of domestic servants. — In the adjoining chapel are relics of the saint, and two paintings by *J. van Rillaer the Elder*, representing St. Michael, and a Scene from the legend of St. Cornelius.

8th Chapel, with a handsome wrought-iron screen of 1878: Descent from the Cross, by *Roger van der Weyden* (?), a winged picture on a golden ground, with the donors at the sides, bearing the doubtful date 1443, but probably a late and reduced repetition of a picture in the Escorial (restored in 1899; covered); *J. van Rillaer the Elder*, Martyrdom of St. Catharine and Beheading of John the Baptist. The same chapel contains the tombstone of Henry I., Duke of Brabant (d. 1235), the founder of the church.

9th Chapel: Handsome marble balustrade by *A. van Papenhoven* of Antwerp (1709), representing Children playing, Confession, Baptism, and Communion. — *Dierick Bouts*, *Last Supper, the artist's masterpiece, painted in 1467 and in admirable preservation (covered). This is the central picture of an extensive altar-piece, the wings of which (photographs at the entrance to the chapel) are in the museum at Berlin (Feast of the Passover, Elijah in the wilderness) and in the Pinakothek at Munich (Abraham and Melchisedech, Gathering of manna). The symbolical character of the composition is, of course, not traceable in the central piece alone. One feature of Dierick's style is his attempt at individualisation by making the complexions strikingly dissimilar. — Also: *Dierick Bouts*, *Martyrdom of St. Erasmus, a painful subject; in the background the Emperor, richly attired, with three attendants; the scene is represented in a carefully-executed landscape with blue mountains in the distance; on the wings, St. Bernard on the left and St. Anthony on the right (covered). — In the choir, opposite the 10th Chapel, rises a beautiful Gothic *Tabernacle* (40 ft. in height), by *M. De Layens* (p. 232), executed in stone in 1450.

In the recess at the end of the ambulatory is the double tomb of Matilda of Flanders, wife of Henry I. (p. 234), and of her daughter (1260?). — The N. transept contains a richly carved organ of 1556, the tomb of Fr. van Ram (d. 1865), Rector of the University, and a gilded wooden statue of the Virgin and Child, of 1441. The last is known as 'Sedes Sapientiæ'; doctors of theology lay their confessions of faith before it.

The fine Gothic *Chapter House* (15th cent.) is not shown to visitors.

In the Rue de Namur, behind the Hôtel de Ville, remain a few interesting old buildings. Immediately to the right are the handsome Gothic *Halles*, 215 ft. long and 50 ft. wide, erected as a warehouse for the Clothmakers' Guild in 1317, and made over to the **University** (Pl. B, C, 3) in 1432. The upper story was added in 1680. The interior (entered from the Zeelstraat or Rue des Cordes on the N. side) is disfigured by alterations and additions, but the arches and pillars of the hall on the groundfloor still bear testimony to the wealth and taste of the founders. The *Library*, founded in 1724, one of the most valuable in Belgium (150,000 vols., valuable MSS.), is adorned with fine wood-carvings and a colossal sculptured group representing a scene from the Flood, executed by *Geerts* in 1839. The entrance-hall contains portraits and busts of professors.

The **University**, founded in 1426, was regarded as among the most famous in Europe in the 16th century. The number of students exceeded 4000 at the period when the celebrated Justus Lipsius (1547-1606) taught here, and there were 43 colleges. Under Joseph II. its reputation somewhat declined, but it continued to exist until the close of the 18th century. No one could formerly hold a public appointment in the Austrian Netherlands without having taken a degree at Louvain. After having been closed by the French Republicans, the university was revived by the Dutch government in 1817. A philosophical faculty was afterwards instituted, notwithstanding the determined opposition of the clergy, and complaints to which the innovation gave rise are said to have contributed in some degree to the Revolution of 1830. Since 1834, when the university was given up by government, it has been maintained by the bishops as a free (*i.e.* independent of the state) Catholic university (comp. p. 124). It possesses 5 faculties, and is attended by 1600 students, many of whom live in large colleges (*Collèges du Saint Esprit*, *des Joséphites*, *Marie-Thérèse*, *du Pape Adrien*, etc.). — The technical academy connected with the university (*Ecole du Génie Civil, des Arts et Manufactures et des Mines*) is rapidly increasing; an *Institut Agricole* (Pl. 4; B, 3) was opened in 1878, and an *Ecole de Brasserie* in 1887.

The church of **St. Michael** (*St. Michel;* Pl. C, 3), erected for the Jesuits by *L. Faid'herbe* in 1650-66, with an imposing façade crowned by an attic, contains modern pictures by *L. J. Mathieu*, *Nic. de Keyser*, *G. Wappers*, and others. The church is one of the most striking creations of the Belgian baroque style, and the proportions of the interior are remarkably symmetrical. — Farther on, on the left, beside the *Athénée Royal* (Pl. 1; B, C, 3), is an elegant *Brick Façade* in the Gothic style (15th cent.). Opposite is the *Refuge de Charité* (Pl. B, 3), with a court in the Renaissance style.

In the pretty *Parc St. Donat* (Pl. C, 3), which contains some remains of the oldest town-wall, is a bronze statue, by C. Meunier (1893), of *Father Damien* (Joseph de Veuster; 1840-89), the missionary to the lepers on the Island of Molokai. — A monument by P. Braecke in the neighbouring Marché au Grain (Pl. C, 3), erected in 1899, commemorates *E. Remy* (1813-96). — Near the Place du Peuple, a few paces to the E., is the modern Gothic church of **St. Joseph** (Pl. C, 3; spire still unfinished), containing good frescoes by *C. Meunier* and *E. Dujardin*, and paintings in the Choir by *G. Guffens.*

The Rue de Bruxelles (Pl. B, A, 2), leading to the W. from the Grand' Place (p. 232) to the Porte de Bruxelles, contains a few old houses with handsome façades. — The church of **St. Jacques** (Pl. A, B, 2), halfway down this street, on the left, possesses a St. Hubert by *De Crayer* (in a chapel in the left aisle), and a Gothic tabernacle in stone, executed in 1538 by *G. van den Bruyne,* with a brass balustrade in the Flemish Renaissance style, cast by *Jan Veldeneer* in 1568 (left transept). In the sacristy are finely embroidered vestments from the abbey of Ste. Gertrude, and three reliquaries of St. James, St. Margaret, and St. Hubert (14th and 15th cent.).

The Rue de Malines (Pl. B, 2, 1) leads to the N. from the Place des Bouchers, on the N.W. side of the church of St. Pierre, to the Porte de Malines. A few paces to the right, about halfway to the gate, is the Gothic church of **St. Gertrude** (Pl. 8; B, 1, 2) erected in the 14th cent., with the exception of the choir, which was added in 1485-89, and the lofty tower built by *Jan van Ruysbroeck* in 1453. The choir-stalls, embellished with statuettes and 28 reliefs of scenes from the lives of the Saviour, St. Augustine, and St. Gertrude, are amongst the finest specimens of late-Gothic wood-carving in Belgium; they were executed by *Mathias de Wayer* of Brussels (ca. 1550). The bands of ornamentation in the Renaissance style are particularly pleasing (panelling at the back modern). In the right aisle is a triptych (Crucifixion) by *M. Coxie.* The sacristy contains a reliquary of the 15th century. (Sacristan at No. 20, near the principal portal.)

A few remains of the ancient stronghold of the counts and dukes linger on the *Mont César* (Pl. B, 1; fine view), an eminence close to the new Benedictine abbey, near the Porte de Malines. It is usually called *Caesar's Castle (Château de César)*, from an unfounded tradition that it was originally erected by the great Roman general. The Emp. Charles V. and his sisters were educated in this castle by the learned Adrian Florisz, afterwards Pope Adrian VI. — Another picturesque view may be obtained from the old ramparts to the S.W. of the Porte de Malines (Pl. B, 1).

The Præmonstratensian **Abbaye de Parc** (Pl. D, 5) may be reached in 12 min. from the Porte de Parc (Pl. C, 4; admission on application). The abbey, founded in 1129, dissolved during the Revolution and revived in

1836, affords a good example of a large monastic establishment. The first court is surrounded by the offices and farm-buildings; the second by the dwellings of the canons. The interior contains handsome rooms in the style of Louis XV., embellished with pictures by Er. Quellin, Verhaghen, Duplessis, J. Coxie (in the abbot's lodging), etc.; in the church are paintings by Verhaghen and carved wood-work; and the library and archives are also interesting.

Héverlé (Pl. A, 5), the fine park and château of the Duc d'Arenberg (p. 100), situated on the Dyle, $^3/_4$ M. to the W. of the rail. station mentioned below, may be reached in $^1/_4$ hr. from the Porte de Namur (Pl. B, 4) by the Avenue du Château. The château, dating from the beginning of the 16th cent., contains a large library (ca. 50,000 vols., including some rare incunabula).

Steam Tramways ply from Louvain viâ (3 M.) Héverlé (see below) and ($10^1/_2$ M.) Beauvechain (p. 230) to *Jodoigne* (p. 230; 18 M., in $1^3/_4$ hr.); viâ Héverlé and Vossem (p. 88) to *Tervueren* (p. 136; 11 M., in $1^1/_4$ hr.); and viâ Winghe-Saint-Georges to *Diest* (p. 203; 17 M., in about $1^3/_4$ hr.).

25. From Louvain to Charleroi.

41 M. Railway in $2^1/_2$-3 hrs. (fares 6 fr. 30, 4 fr. 30, 2 fr. 50 c.).

Louvain, see p. 231. — The line passes several places memorable in the campaign of 1815. To the left, before reaching ($2^1/_2$ M.) *Héverlé*, we pass the Abbaye de Parc (p. 236); to the right, the Château Héverlé (see above). — Farther on: *Weert-Saint-Georges, Florival, Gastuche.* — 15 M. *Wavre*, to which the Prussians retreated after the battle of Ligny, with a handsome monument by Van Œmberg (steam-tramway to Braine-l'Alleud and Jodoigne, see p. 230). — 17 M. *Limal.* — 18 M. **Ottignies,** where the Brussels and Namur line is crossed (p. 226). To Baulers-Manage-Mons, see pp. 211, 212. In the vicinity rises the huge quadrangular tower of *Moriensart* (13th cent.). — 19 M. *Ceroux-Mousty*; 20 M. *Court-Saint-Etienne* (p. 212); 23 M. *La Roche (Brabant).*

The train now passes close to the imposing ruins of the Cistercian abbey of ***Villers**, founded in 1147 and destroyed in 1796, and stops at (25 M.) *Villers-la-Ville* (350 ft.; Rail. Restaurant; Hôtel des Ruines, with café-restaurant, pens. from 5 fr.). The ruins, which were bought by the Belgian government in 1893 and are now restored (adm. 25 c.) lie about $^1/_4$ M. to the N. of the station. The road to them skirts the Thyle. Beyond the court is the Refectory, a tasteful structure in the transition style, with two rows of windows. The Cloisters, chiefly Gothic, date from the 14-16th cent., and are adjoined by the ruined Gothic Church, erected in 1240-42. The latter contains tombstones of Dukes of Brabant of the 14th century. The old brewery in the transition style is also worthy of notice. An eminence outside the Porte de Bruxelles, to the W., commands a good survey of the whole ruin.

$27^1/_2$ M. *Tilly* (430 ft.) is believed to have been the birthplace of the general of that name. Steam-tramway to Chastre (p. 226) and Jodoigne (p. 230). — 29 M. *Marbais;* $30^1/_2$ M. *Ligny*, famous for the battle of 16th June, 1815 (see p. 238). — 33 M. *Fleurus* (see below), junction for the lines to Gembloux-Landen (p. 231), to Tamines (p. 214), to Châtelineau (p. 214), to Jumet-Brûlotte (p. 214), and to Nivelles-Baulers (p. 152). Steam-tramway to Namur, see p. 218. — $35^1/_2$ M. *Ransart*, also a station on the line from Jumet (p. 214) to Fleurus (p. 237). — From (38 M.) *Lodelinsart*, a busy place with coal-mines and glass-works, a branch-line runs viâ ($4^1/_2$ M.) Châtelineau-Châtelet to Givet (p. 214). Lodelinsart is a station on the steam-tramway from Charleroi to Châtelineau (p. 213).

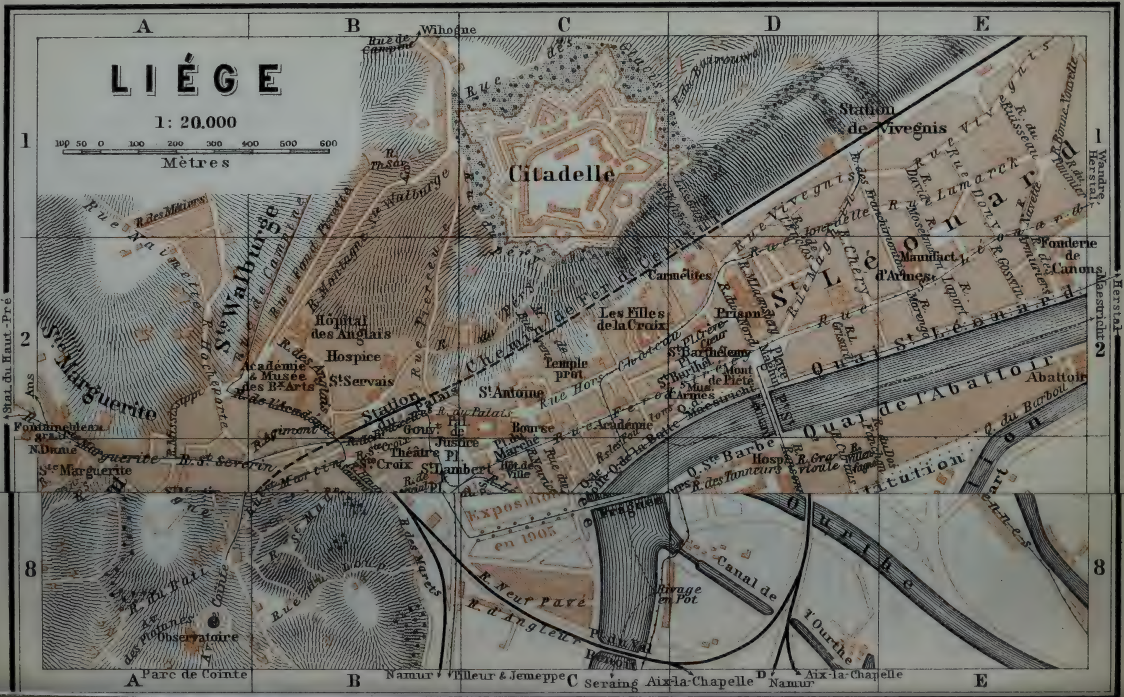
Battle Fields. This district is famous in military annals as the scene of several important battles, the last and chief of which was that of Ligny.

Sombreffe, near Marbais, and 6 M. from Quatre Bras (p. 212), was occupied on 15th June, 1815, by the 2nd and 3rd Prussian Corps d'Armée under Marshal Blücher, who late in the evening received intelligence that Gen. Bülow with the 14th corps could not come to his assistance as originally concerted. The brave marshal accordingly resolved to fight alone, if necessary. Wellington had agreed to co-operate with Blücher, but the British troops were too far distant to render assistance, whilst those whose position was nearest to the Prussians were fully occupied at the Battle of Quatre Bras. It is well authenticated that the Duke expressed his disapprobation of Blücher's position, observing to the Marshal that 'with British troops he would have occupied the ground differently'. The chief disadvantages of the ground occupied by Blücher near St. Amand and Ligny, which he regarded as the keys of his position, were, that there was too little security in the direction in which the communication with the British was to be maintained, and that the villages in advance of the line were too distant to be reinforced without enormous loss. It is also on record, that the Duke, after his interview with the Marshal on the morning of the simultaneous battles, remarked to one of his staff, 'The Prussians will make a gallant fight; they are capital troops, and well commanded; but they will be beaten.' And the Prussians did fight most gallantly, well sustaining the military reputation of their country. But their utmost efforts were fruitless; they sustained immense loss, were overmatched, and finally repulsed, but not conquered.

According to the official statistics of both sides the total force of the French at Ligny amounted to 71,220 men, with 242 guns, that of the Prussians to 83,410 men, with 224 guns, but a large proportion of the French army was composed of veteran soldiers, while most of the Prussian troops were comparatively young and inexperienced. The French artillery was also numerically superior and far more advantageously placed.

The retreat of the Prussian army on the night after the Battle of Ligny, by *Tilly* and *Mont St. Guibert* to *Wavre* (p. 237), is perhaps without parallel in the annals of military warfare. So perfect was the order and so great the skill with which it was effected, that next day the French were entirely at a loss to discover in which direction their enemy had disappeared, and at length came to the conclusion that they must have taken the direction of Namur. It was not till late on the afternoon of the 17th that the real route of the Prussians was discovered, and Marshal Grouchy was dispatched in pursuit of Blücher. The parts acted by the different armies were now interchanged. Napoleon and Ney, united, now proceeded to attack Wellington, while Blücher formed the 3rd Corps d'Armée under Thielmann at Wavre, in order to keep Grouchy in check, and himself hastened onwards with his three other corps towards Belle-Alliance, where he arrived on the evening of the 18th, in time to act a most prominent and glorious part in a victory of incalculable importance to the fate of the whole of Europe (p. 143).

About $1^1/_2$ M. to the S. of Ligny lies Fleurus, celebrated for the battles of 1622 and 1690. On 26th June, 1794, a battle also took place here between the Austrian army under the Prince of Cobourg, and the French under Marshal Jourdan, in which the latter gained an advantage. The Austrians had stormed the French intrenchments, captured twenty



LIÉGE
1: 20.000
Mètres
Citadelle
Station de Vivegnis
St. Léonard
Quai St. Léonard
Quai de l'Abattoir
Abattoir
Fonderie de Canons
Manufact. d'Armes
Prison
Carmélites
Les Filles de la Croix
Temple prot.
St. Antoine
St. Barthélemy
Mont de Piété
Bourse
Théâtre
St. Lambert
Hôt. de Ville
Hôpital des Anglais
Hospice
St. Servais
Académie & Musée des Bx. Arts
Station du Palais
St. Walburge
Ste. Marguerite
Chemin de Fer de Ceinture
Exposition en 1905
Canal de l'Ourthe
Rivage en Pot
Ourthe
Observatoire
Parc de Cointe
Stat. du Haut-Pré
Wandre, Herstal
Herstal
Maestricht
Wihogne
Ans
Namur
Tilleur & Jemeppe
Seraing
Aix-la-Chapelle

guns, and driven the French back to *Marchiennes-au-Pont* (p. 152), when the Prince, owing to some misunderstanding, ordered his troops to retreat. This false movement, as the event proved, ultimately contributed to the loss of the whole of Belgium. It is a curious historical fact, that on this occasion a balloon was employed by the French in order to reconnoitre the Austrian position, but with what success it does not appear.

39½ M. *Charleroi-Ouest.* — 41 M. **Charleroi** *(Sud)*, see p. 213.

26. Liège.

Railway Stations. 1. *Station des Guillemins* (Pl. A, B, 7; restaurant), on the left bank of the Meuse, for the Cologne-Verviers-Brussels (Ostend), the Cologne-Verviers-Louvain-Malines (Antwerp, Rotterdam)-Ghent-Ostend, the Tongres-Hasselt (Eindhoven, Amsterdam), the Namur-Charleroi (Paris), the Liège-Pepinster-Luxembourg, and the Liège-Rivage-Luxembourg lines. — 2. *Station de Longdoz* (Pl. C, D, 5), on the right bank, for Maastricht, for the branch-line to Namur, and for the local trains to Chênée-Chaudfontaine. — 3. *Station de Jonfosse* (Pl. A, 3, 4). — 4. *Station du Palais* (Pl. B, 2; near the Palais de Justice). — 5. *Station de Vivegnis* (Pl. D, E, 1), these three stations on the Tongres-Hasselt line (see above) and on the Liège Suburban Railway (3 M.; 38 trains daily; fares 35 and 20 c.). — The hotels do not send omnibuses to meet the trains. *Cabs*, see p. 240.

Hotels. Hôtel de Suède (Pl. a; B, 3), Rue de l'Harmonie 7, with lift and furnace-heating, R. from 4, B. 1½, déj. 3, D. (at 6 o'cl.) 5, pens. from 12½ fr.; Grand Hôtel (Pl. k; B, 3), Place St. Lambert, R. from 3, B. 1½, déj. 3, D. 4, pens. from 11 fr.; Hôtel de l'Europe (Pl. c; B, 3), Rue Hamal 4; Hôtel Vénitien (Pl. e; B, 3), Rue Hamal 2, with café-restaurant; all these in the middle of the town. — Hôtel d'Angleterre (Pl. b; B, 3), Rue des Dominicains 2, in a quiet situation, practically a hôtel garni, R. 3-10, B. 1¼, déj. 2½, D. 3 fr., well spoken of; Hôt. Mohren (Pl. d; B, 4), Place St. Paul 4 and Rue du Pont d'Avroy 31, with garden and large restaurant, R. 2-5, B. 1¼ fr. — Hôtel Métropole (Pl. h; B, 4), Boulevard de la Sauvenière 151, corner of Rue du Pont d'Avroy, with café-restaurant; Hôtel Central (Pl. f; B, 3), Place du Théâtre 6; Hôtel Dounen (Pl. i; C, 3), Rue Souverain-Pont 48, with café-restaurant, R. 2½-3½, B. 1, D. 3 fr.; Pommelette (Pl. g; C, 3), Rue Souverain-Pont 46, R. from 2, B. 1, D. incl. wine 4, S. 1½ fr., commercial; Hôt. Notger, near the Station du Palais (see above), finely situated opposite the Palais de Justice; Hôt. de Dinant, Rue St. Etienne 2, R. from 2, B. 1, D. 2½, pens. from 7 fr. — The following are convenient for travellers arriving late or starting early by railway: Hôtel des Thermes Liégeois, on the hill above the Station des Guillemins, pens. from 6 fr., with restaurant; Hôtel de l'Univers (Pl. m; B, 6, 7), Rue des Guillemins 108, R. from 2½, B. 1 fr.; Hôt. du Chemin de Fer (Pl. ` B, 7), with furnace-heating, R. 2½-4, B. 1, D. 3 fr.; Hôtel-Restaurant du Midi (Pl. n; B, 7). — Hôt. de l'Industrie, Rue Grétry 89, near the Station de Longdoz.

Restaurants. **Bernay*, Rue Vinâve d'Ile 2 (Pl. B, 3), first-class; **Hôtel Mohren*, the largest and most frequented restaurant in the town (see above); **Café Vénitien*, with a small garden (see above); **Taverne Gruber*, *Restaurant Continental*, both in the Place Verte (Pl. B, 3); **Hôtel Dounen*, see above; *Hôtel Métropole*, see above, D. from 1½ fr.; *Café-Restaurant du Pavillon*, Boulevard d'Avroy 95; *Café de Dinant*, see above. — *Restaurant Automatique*, Rue de l'Université 19.

Cafés. **Café au Phare*, Place Verte 2 (Pl. B, 3), handsomely fitted up, **Café Charlemagne*, in the Grand Hôtel (see above), both with numerous billiard-tables; *Taverne Gruber*, see above; **Café Vénitien*, see above; *Café du Pavillon*, see above; *Trink-Hall*, in the Parc d'Avroy (p. 242).

Beer. **Au Phare*, see above; *Hôtel Mohren*, see above; **Café Vénitien*, see above; *Taverne de Canterbury*, Rue de la Cathédrale 69; *Taverne Royale de Munich*, Rue de la Régence 21-23; *Café Anglais*, *Taverne Britannique*, both

Place du Théâtre; *Petit Trianon*, Boulevard de la Sauvenière 12. — *Continental Bodega*, Place Verte 22.

Cabs. First $^1/_2$ hr. 1, each addit. $^1/_4$ hr. $^1/_2$ fr. (from 11 p.m. to 6 a.m. 2, $^3/_4$ fr.); to the heights round the town (Parc de Cointe, Chartreuse etc.) $^1/_2$ fr. extra. For drives to neighbouring villages the full return-fare must be paid whether the cab is used in returning or not. Each article of luggage carried outside 10 c. In case of disputes the coachman should be told to drive to the Hôtel de Ville.

Electric Tramways (comp. the Plan). 1. From the *Station des Guillemins* (Pl. A, B, 7) by the Parc d'Avroy (Pl. B, 5), Boul. de la Sauvenière, Place du Théâtre (Pl. B, 3), Place du Marché (Pl. C, 2, 3), and Rue St. Léonard (Pl. D, E, 2, 1) to *Herstal* (p. 420). — 2. From the *Station des Guillemins* (Pl. A, B, 7) viâ the Rue Louvrex (Pl. A. 4, 5), Place St. Paul (Pl. B, 4), and Rue de la Cathédrale (Pl. B, C, 3) to the *Station de Vivegnis* (Pl. D, E, 1). — 3. From the *Station des Guillemins* by the Pont de Fragnée (Pl. C, 8), Quai St. Vincent (Pl. D. 7; Exhibition), Rue d'Harscamp, and Pont de la Boverie (Pl. C, 4) to the *Place du Théâtre* (Pl. B, 3). — 4. From the *Rue Ste. Véronique* (Pl. B, A, 5) viâ the Avenue de l'Observatoire (Pl. A, 6, 7; Exhibition) to the *Parc de Cointe* (Pl. A, 8; ev. $^1/_4$ hr.). — 5. From the *Place du Théâtre* viâ the Pont de la Boverie and Station de Longdoz (Pl. C, D, 5) to *Grivegnée* (Pl. E, 7). — 6. From *Ans* (p. 231) by the Rue Ste. Marguerite (Pl. A, 2, 3), Station du Palais (Pl. B, 2), Place St. Lambert (Pl. B, C, 3), Pont des Arches (Pl. C, 3), Rue Basse Wez (Pl. D, 5, 6), and Grivegnée to *Chênée* (p. 265). — 7. From the *Station du Haut-Pré* (p. 231) by the Station du Palais (Pl. B, 2), Place St. Lambert (Pl. B, C, 3), Pont des Arches, and Rue de Robermont (Pl. E, 4, 5) to the *Bois de Breux* (p. 266). — 8. From the Place St. Lambert (Pl. B, C, 3) by the Rue Mont St. Martin (Pl. B, A, 3) and St. Gilles to *Tilleur* (p. 250). — 9. From the *Place Cockerill* (Pl. C, 3) viâ Tilleur and the Pont de Seraing to *Jemeppe* (p. 250). — 10. From the *Place St. Lambert* (Pl. B, C, 3) by the Rue Mont St. Martin, Grâce, and Berleur to *Hollogne aux Pierres*. — 11. From the *Rue de l'Académie* Pl. B, A, 2) by the Rue de Campine (Pl. B, 1; Citadel), the church of Ste. Walburga, and Rocour to *Wihogne*.

Steam Tramway from the Quai des Pêcheurs (Pl. C, 3, 4) to *Jupille* (p. 256) and *Barchon* (a very attractive route).

Steamboats upstream to *Seraing* (p. 250), starting from the *Quai de la Goffe* (Pl. C, 3), and calling at the Passerelle (Pl. C, 3, 4), the Ecluse de l'Evêché (Pl. B, 5), Rivage en Pot (Pl. C, 8; Exhibition), Kinkempois (p. 265), Tilleur, and Jemeppe. — Steamboats also in summer thrice daily (as far as Haccourt, six times daily) to *Maastricht* (p. 256), starting from the Quai de la Batte (Pl. C, D, 2, 3), and following the Liège Canal viâ Haccourt (Visé, p. 256), Petit Lanaye (p. 260), and Slavante (Petersberg, p. 260). Fares 1 fr., 75 c., return-fares 1 fr. 50, 1 fr. 10 c.

Weapons. Liège contains upwards of 180 manufactories of arms, or rather depôts of arms, for the pieces are made and mounted by the workmen in their own houses. These mechanics, 40,000 in number, work at their own risk, as a piece containing the slightest flaw is at once rejected. — Among the chief stores for weapons for show or sport are: *Bury*, Passage Lemonnier 11; *Demoulin*, Place du Marché 33; *Francotte*, Rue Mont St. Martin 61; *Hanquet*, Rue Charles Morren 18; *H. Pieper*, Rue des Bayards 12-16; *J. B. Rongé Fils*, Place St. Jean 4.

Theatres. *Théâtre Royal* (Pl. B, 3), Place du Théâtre (open in winter only); *Th. du Gymnase* (Pl. B, 3), Place St. Lambert (comedies); *Th. du Pavillon de Flore* (Pl. C, D, 4), Rue Surlet (operettas); *Casino Grétry* (Pl. B, 4), Boulevard d'Avroy, *Fontainebleau*, Rue Ste. Marguerite (Pl. A, 2, 3), in these two performances on Sun. only. — Bands play daily in summer, except Tues. & Thurs., at 12.15 p.m. (Sun. at 8 p.m. also) in the Parc d'Avroy (Pl. B, 5; p. 242).

Booksellers. *L. George*, Rue de la Cathédrale 62; *J. Henry & Co.*, Rue du Pont d'Ile 21; *Ed. Gnusé*, Rue du Pont d'Ile 51. — **Photographs.** *A. Zeyen*, Boul. de la Sauvenière 141; *Varlet*, Boulevard d'Avroy 18; *Terhelle*, Passage Lemonnier 10.

Post Office (Pl. C, 3; p. 246), Place Cockerill. — **Telegraph and Telephone Office** (Pl. B, C, 3), Rue de l'Université 34.

U.S. Consul, *Mr. J. C. McNally*, Rue Forgeur 11. — **British Vice-Consul,** *Mr. R. S. Menzies.*

Principal Attractions (one day). Morning: Church of St. Jacques (p. 242); St. Paul's (p. 243); Palais de Justice (p. 247); Musée des Beaux-Arts (p. 245). Afternoon: Parc de Cointe (p. 249), or excursion to Seraing (p. 250).

Liège (230 ft.), Flem. *Luik*, Ger. *Lüttich*, with 164,000 inhab., the capital of the Walloon district, the seat of a university and of a bishop, and formerly the seat of an ecclesiastical principality, lies in a strikingly picturesque situation. The ancient and extensive city rises on the lofty bank of the broad *Meuse*, at the influx of the *Ourthe*. Numerous chimneys bear testimony to the industry of the inhabitants, while the richly-cultivated valley contributes greatly to enhance the picturesque effect.

The Meuse flows through the city and forms an island, which is connected with each bank by five bridges, including the railway-bridge (p. 265) and a small iron foot-bridge ('Passerelle'). The principal part of the town, with the large public buildings and churches, lies on the left bank. The quarters on the right bank (known as *Outremeuse*) consist mainly of factories and the dwellings of the artizans. Several new streets have lately been made through the crowded parts of the old town, and extensive quays and squares have been laid out. The twelve detached forts, erected by *General Brialmont* since 1886, and surrounding the city at a distance of about 5 M., class Liège with Namur as the centre of the fortifications of the Meuse.

The coal-mines which form the basis of the industrial prosperity of Liège, are situated in the vicinity, and many of them (now abandoned) extend beneath the houses and the river. One of the chief branches of industry is the manufacture of weapons of all kinds (comp. also pp. 240, 420), which have enjoyed both a European and a Transatlantic reputation since the end of the 18th century. The Liège zinc foundries, engine-factories, cycle works, and other branches of industry, are also of great importance. Among the chief industrial establishments are the royal *Gun Factory* (Pl. E, 2), the *Cannon Foundry* (Pl. E, 2), the *Société de St. Léonard* (machinery, locomotives), near the prison (Pl. D, 2), and the *Linière de St. Léonard* (flax-spinnery), on the Quai St. Léonard, all in the suburb of *St. Léonard* (Pl. D, E, 1, 2).

The Walloons (p. xiv) are an active, intelligent, and enterprising race. '*Cives Leodicenses sunt ingeniosi, sagaces et ad quidvis audendum prompti*' is the opinion expressed by *Guicciardini* with regard to the Liégeois. Indefatigable industry and a partiality for severe labour are among their strongest characteristics, but they have frequently manifested a fierce and implacable spirit of hostility towards those who have attempted to infringe their privileges. On such occasions they have never scrupled to wield the weapons which they manufacture so skilfully. The history of Liège records a series of sanguinary insurrections of the turbulent and unbridled populace against the oppressive and arrogant bishops by whom they were governed. Foreign armies have frequently been invoked by the latter to chastise their rebellious subjects. Thus Charles the Bold of Burgundy took the town in 1468, razed its walls, and put thousands of the inhabitants to death by the sword or by drowning in the Meuse. It was twice taken by Maximilian I. In 1649 it was captured by the Elector of Cologne, in 1675, 1684, and 1691 by the French, and in 1702 by Marlborough. In the revolutionary wars of 1792-94, Liège was the scene of several contests between the French and the Austrians. In former times the Walloon soldiers, like the Swiss, were in the habit of serving in the armies of Spain, France, and Austria. Their bravery has been justly extolled by Schiller in his 'Wallenstein'. — The Bishopric, founded at Tongres (p. 421) and removed to Maastricht in 382 (p. 256), is said to have been transplanted to Liège by St. Hubert (d. 727). The bishops, who added Malines (pp. 153; 915), Franchimont (p. 268; 1048), and many other places to their territory, were invested with princely rank in the 14th century. They retained their supremacy till the French Revolution in 1794, when the city was finally severed from the German Empire.

Leaving the *Station des Guillemins* (Pl. A, B, 7), we follow the Rue des Guillemins (electric tramway, p. 240; good view of the town) in a straight direction to the ***Parc d'Avroy** (Pl. B, 5), which is tastefully laid out on ground once occupied by a dock on the Meuse, and contains a small pond and the *Trink-Hall*, a café built in an Oriental style. The square is bounded by the *Avenue d'Avroy* and the *Avenue Rogier.* On the side next the latter (E.) is a raised terrace, with fine candelabra, urns, and four groups in bronze by *L. Mignon* (d. 1898), *Halkin*, and *De Tombay.* Along the river runs the handsome *Boulevard Frère-Orban*, which the *Pont de Commerce* (Pl. B, C, 5) connects with the Meuse Island and with the main division of the *International Exhibition of 1905* (p. 249).

On the N. side of the Parc d'Avroy rises an equestrian *Statue of Charlemagne* (Pl. B, 5), by the sculptor *Jehotte* (1868). The emperor, who is said to have conferred on the city its earliest privileges, is represented in a commanding attitude, as if exhorting his subjects to obey the laws. The Romanesque pedestal is adorned with statues of Pepin the Elder ('of Landen'), St. Begga, Pepin the Middle ('of Héristal'), Charles Martel, Pepin the Little, and Queen Bertha. — A little to the E., in the *Boulevard Piercot*, is the *Royal Conservatoire of Music* (Pl. B, 5), erected in 1880-84 after plans by L. Demany of Liège, which is attended by 750 pupils. — To the W. is the Botanic Garden (p. 249).

From the Boul. Piercot the short Rue St. Jacques leads to the N. to the Place Rouveroy (Pl. B, 4), which is embellished with a *Bronze Group* ('The Forsaken') by J. Pollard. Adjacent stands the —

***Church of St. Jacques** (Pl. B, 4), founded by Bishop Balderic II. in 1014, a magnificent edifice in the late-Gothic style, with a polygonal choir encircled by small chapels. In its present form it dates from 1513-38, but the Romanesque W. façade of 1163-73, with its low octagonal tower, is a relic of the old church. The Renaissance portal of the N. transept was added by *Lombard* in 1558-60. — Sacristan, Rue du Vert-Bois 58, to the N.E.

The INTERIOR, which is 265 ft. long, 100 ft. broad, and 75 ft. high, was restored in 1833 and 1895. Its decoration, particularly the filigree ornamentation bordering the arches and the gorgeously-coloured enrichment of the groined *Vaulting, reminds one of the Moresco-Spanish style. — The organ-case by the W. wall was carved by *Andreas Severin* of Maastricht (d. 1673). The aisles contain modern reliefs of scenes from the Passion. — The S. transept contains the modern reliquary of St. James (1889) and the tomb of Bishop Balderic II. (see p. 242; 17th cent.). — The fine stained-glass windows of the choir, dating from 1520-40, represent Abraham's Sacrifice, the Brazen Serpent, the Crucifixion, the donors, their armorial bearings, and their tutelary saints. The elaborate stone-carving in the choir has been spoiled by painting (1895). To the right is an interesting winding staircase.

From the Place St. Jacques the Rue St. Remy leads to the N. to St. Paul's (see below).

The Parc d'Avroy is continued towards the N. by the BOULEVARD D'AVROY (Pl. B, 4) and the BOULEVARD DE LA SAUVENIÈRE (Pl. B, 3), both shaded with trees and forming favourite evening-promenades. The latter, laid out on the filled-in bed of an old arm of the Meuse, commands a fine view of the Church of St. Martin (p. 244), and leads in a wide curve to the Place du Théâtre (p. 244). On the left side of the Boul. d'Avroy stands the *Church of the Benedictine Nuns*, a baroque structure of the 17th cent.; to the right is the agency of the *Banque Nationale* (p. xi), a handsome Renaissance edifice. A little to the W., and somewhat back from the street, is *St. Christophe*, the old church of the Béguines, in the transitional style, well restored in 1890-92, with a bold vault.

Most of the foot-passenger traffic in the inner town follows the Rue du Pont d'Avroy (Pl. B, 4) and the Place and Rue de la Cathédrale (Pl. B, C, 3). From the Banque Nationale we follow tramway No. 2 (p. 240), across the Place St. Paul, direct to the cathedral.

The **Church of St. Paul** (Pl. B, 4), founded by Bishop Heraclius in 968, was rebuilt in 1280 (from which period dates the handsome Gothic choir), while the nave was completed in 1528. It was originally an abbey church, and was raised to the dignity of a cathedral in 1802 (comp. p. 247). The tower (1812), 300 ft. in height, contains a set of chimes. — Sacristan, Rue St. Paul 2, behind the church.

The INTERIOR is 276 ft. long, 111 ft. broad, and 80 ft. high. The nave and aisles are separated by round pillars. The NAVE is crowned by a handsome triforium-gallery; the vaulting is embellished with Renaissance arabesques, executed in 1579, and restored in 1860. The pulpit, carved in wood in the Gothic style by *W. Geefs* of Brussels (1844), is worthy of special notice. Five figures in marble, also by *W. Geefs*, representing Religion, SS. Peter and Paul, SS. Lambert and Hubert (p. 242), serve to support the pulpit. The Fallen Angel at the back is by *Jos. Geefs*, a brother of the principal master. — RIGHT (S.) AISLE: 2nd Chapel (adm. see p. 244), Modern reliquary of St. Lambert, Bishop of Maastricht (d. 709), and patron saint of Liège, representing scenes from his life, in gilt and enamelled bronze, with reliefs in silver, by *J. Wilmotte* (1891-97). — SOUTH TRANSEPT: Stained-glass window, with the Coronation of the Virgin (1530). — The CHOIR, which is separated from the nave by an elaborate brass railing, contains stained glass, the five windows in the apse dating from 1557-87, the modern windows by *Capronnier* (1870). The choir-stalls were executed in 1864, from designs by *Durlet* of Antwerp; they represent, on the right, the Resurrection of Believers, and, on the left, the Translation of the relics of St. Lambert. The Gothic high-altar dates from 1881. In the chapel to the left of the choir is Christ in the Sepulchre, executed in marble by *Delcour* (1696). The enamelled copper altar of St. Theodore was designed by *Wilmotte*. — North Transept: Stained glass by *Capronnier* (1866).

The Treasury (adm., including the reliquary of St. Lambert, p. 243, 1 fr.) contains, among other objects, a group of St. George and Charles the Bold, in gold enamel, presented by Charles the Bold in expiation of his destruction of the town in 1468 (p. 242), and the silver-gilt bust of St. Lambert, about 5 ft. high, by *Henri Zutman* of Liège (1506-12). The reliquary (p. 243) and bust are exhibited publicly from Sept. 17th to Sept. 25th.

At the entrance of the Rue Vinâve d'Ile, opposite the W. portal of the church, is a fountain adorned with lions and a statue of the Virgin, by *Delcour*. — We now proceed to the N.W. by the Rue Vinâve d'Ile and the Rue des Dominicains, and then turn to the right into the Rue de l'Harmonie. This leads to the Place du Théâtre (Pl. B, 3), which forms, along with the Place Verte and the Place St. Lambert (p. 247), the business centre of the town.

The **Théâtre Royal,** on the S.W. side of the square, was built in 1818-22 after the model of the Odéon at Paris, and was restored internally in 1861. The façade is adorned with eight columns of red Belgian marble, from the old Dominican church. — In front of the theatre is a bronze *Statue of Grétry*, the composer (1741-1813), designed by *W. Geefs* (1842). The master was a native of Liège.

To the W. of the Place du Théâtre, at the end of the Rue Hamal, is the Church of St. Jean (Pl. B, 3), erected in 982 by Bishop Notger, on the model of the cathedral of Aix-la-Chapelle, but entirely rebuilt in 1754-57. The octagonal ground-plan of the original edifice has, however, been adhered to, a long choir (without aisles) having been added on the E. The Romanesque tower belongs to the 12th, the cloisters perhaps to the 14th century.

To the N.W. of the Place du Théâtre, at the end of the Rue Haute Sauvenière, is the **Church of Ste. Croix** (Pl. B, 3), founded by Bishop Notger in 979, but afterwards repeatedly altered. The Romanesque W. choir, built about 1175, with its octagonal tower and gallery of dwarf columns, recalls the architecture of the lower Rhine (p. xliv); the E. choir and the nave are in the Gothic style of the 14th century.

In the Interior (generally entered from the court behind the choir), the nave and aisles, of equal height, and borne by slender round columns, are remarkable for their light and graceful effect. The pillars are of blue limestone, the walls and vaulting of yellowish limestone. In the side-chapels next the E. choir are fourteen medallion-reliefs of the Stations of the Cross (15th cent.), sadly marred by recent painting and gilding. The stained glass in the E. choir was executed in 1854 by *Kellner* of Munich and *Capronnier* of Brussels. In the W. choir are statues of SS. Helena and Constantine, by *Delcour*. The sacristy contains a remarkable bronze key of the 8th century (?).

Following the Rue Mont St. Martin to the left, we reach the conspicuous and loftily-situated **Church of St. Martin** (*Basilique*

St. Martin; Pl. A, 3; recently successfully restored), founded by Bishop Heraclius in 962, burned down in 1312 (see below), and rebuilt in the Gothic style in 1542, almost simultaneously with the Church of St. Jacques (p. 242). Unlike that edifice, however, its proportions are severe and simple, but imposing.

The INTERIOR (closed after 10 a.m.; verger, Rue Mont St. Martin 76, adjoining the church; fee), consisting of nave and aisles, is 270 ft. long and 70 ft. wide; as in Ste. Croix, the pillars are of blue stone, the walls and vaulting of yellow limestone. The stained glass of the transept is of the 16th cent., that of the S. aisle is modern; most of the windows were destroyed in 1892 by anarchists by means of dynamite, but have been restored since by *J. Osterrath.* — The first lateral chapel on the right is adorned with twelve marble medallions by *Delcour*, in memory of the origin of the festival of Corpus Christi *(Fête Dieu)*, which was first instituted in this church in the year 1246, in consequence of a vision beheld by St. Juliana, abbess of the neighbouring convent of *Cornillon*, and eighteen years later was ordained to be observed throughout Christendom by Pope Urban IV., who had been a canon at the cathedral of Liège at the time of the 'vision'. — The fire of 1312 (see above) took place during a fierce conflict between the burghers and the nobles, and two hundred of the adherents of the latter perished in the flames.

The tower commands an admirable prospect (comp. p. 249; apply to the verger, see above; fee).

The handsome *Académie des Beaux-Arts* (Pl. B, 2), opened in 1895, contains, in its S. wing (Rue de l'Académie 34), the **Musée des Beaux Arts**, founded in 1819 and removed to its present quarters in 1903. The collection consists of about 300 paintings, mostly modern, a few sculptures, and other works of art. It is open free daily, 10-4; catalogue (1903), 25 c. Director, P. Drion.

In the VESTIBULE *(Salle des Pas Perdus)* are modern sculptures by *L. Mignon* and others.

ROOM I. Right side-wall: 9. *Edmond de Schampheleer*, Thunder-storm at Amsterdam (1879); *Ch. Fr. Daubigny*, 16. Valley of the Oise, *21. View of Villerville; 23. *Lamorinière*, Burnham Beeches; 26, 28. *L. Defrance*, Visits to a tobacco-factory and a cooperage; 27. *Daubigny*, Marshy landscape. — 45. *W. Roelofs*, Autumnal woods. — *I. Verheyden*, 48. Winter landscape (Brabant), *56. Lindens in the Antwerp Campine. — In an adjoining room (PETIT SALON) are sketches by *L. Mignon*, porcelain, etc.

ROOM II. To the right: 62. *Daubigny*, Valley of the Oise; 67. *N. Diaz*, Landscape. — 71. *H. Bource*, A sad home-coming (1867); 79. *A. Verwée*, Cattle (1884). — 92. *H. Harpignies*, Landscape near St. Privé (1884); 94. *Corot*, Landscape (Artois). — 99. *P. J. Clays*, Rough sea; 102. *P. J. Gabriel*, Landscape; 103. *L. Bokelmann*, Cobbler; 105. *Jan van Goyen*, Ferry; 113. *Adr. Heymans*, Scene in the Antwerp Campine.

ROOM III. To the right, on the end-wall: 135. *Lambert Lombard* (?), Last Supper (1530). — 143. *B. Vieillevoye*, Assassination of Burgomaster Laruelle of Liège by the Spaniards in 1634 (1853). — 148. *G. Courbet*, Swiss landscape; 151. *Ch. Verlat*, The first child; 153. *J. Rosseels*, Landscape; 154. *G. de Lairesse*, Calumny, after Lucian's description of a painting by Apelles; *158. *J. D. Ingres*, Buonaparte as First Consul (1803; dated 'anno 12'); 171. *G. de Lairesse*, Orpheus in Hades. — At the end of the room, we turn to the right into —

ROOM IV. Right side-wall: no number, *Frans Hals* (?), Portraits of Peter Tiark and Marie de Wrée; no number, *G. van Honthorst*, Princess Amalia of Solms (p. 309); 17. *A. van Dyck*, Madonna and Child; 45. *Rembrandt* (?), Parable of the Good Samaritan. — From Room III, we turn to the left into —

ROOM V. Right side-wall: 235. *A. de Knyff*, Landscape with cattle; 237. *J. H. L. de Haas*, Pasture; 238. *E. Wauters*, Maria of Burgundy begging the citizens of Ghent to pardon her counsellors (p. 64; 1870). — 243. *F. Courtens*, September sun; *220. *A. Verwée*, Cattle (1888). — 222. *L. Bokelmann*, Christening in Friesland (1890); 224. *A Wiertz* (p. 133), Contest for the body of Patroclus (replica of the Brussels picture; signed 'Rome, 1836'); 225. *L. Gallait*, Old beggar. — 229. *P. Delaroche*, Mary weeping at the foot of the Cross; 232. *E. Claus*, Gardener.

Room VI. To the right: *Corot*, 250. Rocca di Papa, 253. View on the Adriatic; 251. *J. Fr. Raffaelli*, Absinthe-drinker; 276. *Ch. Manet*, Bassin du Commerce at Le Havre; 281. *Corot*, Twilight at the edge of a wood.

Rooms VII-IX. Plaster casts.

From the S. side of the Place du Théâtre (p. 244) two busy streets, the Rue de la Régence and the Rue de l'Université (Pl. B, C, 3, 4), lead to the University and the bank of the Meuse. A little to the left of the first of these streets stands the **Church of St. Denis** (Pl. C, 3), founded in 987 by Bishop Notger, though the present edifice dates almost entirely from the 15th cent., with additions of the 18th century. An arcade in the S. transept gives access to a small chapel containing a beautiful winged altar in carved oak, which was executed about the end of the 15th cent. and divided into 15 compartments, representing (lower row) scenes from the life of St. Denis, and (above) scenes from the Passion. The statues of the Virgin and St. Denis at the sides of the high-altar are by *Delcour*. The modern stained glass in the choir is by *Capronnier*.

In the Place Cockerill (Pl. C, 3), at the end of the Rue de la Régence to the left, is the new *Post Office*, built in 1900-2 in the Gothic style. Opposite rises the —

University (Pl. C, 3, 4), founded in 1817 as the Belgian State University for the Walloon district (comp. p. 65), and reorganized in 1835. It is in the Renaissance style, with a plain sandstone façade. The buildings at the back belong partly to an old Jesuit college and were partly built in 1889-93. They comprise lecture-rooms, academic collections, a library (about 300,000 vols. and 1300 MSS.; busts of distinguished professors in the large hall), a laboratory, and a natural history museum containing a fine collection of the fossil bones of antediluvian animals found in the caverns of the environs, especially at Chokier (p. 261) and Engis (p. 261; adm., April to June, Sun. 9.30-1). The *Anatomical* and *Physiological Institutes*, in the Rue de Pitteurs, the *Chemical Laboratory*, in the Rue de l'Université, the *Zoological Institute* (Pl. C, 4), Quai des Pêcheurs (right bank of the Meuse), etc., have all been erected more or less recently. — The *Ecole des Mines*, *des Arts et Manufactures* and an *Ecole Electro-Technique* (Pl. B, 4; known as the 'Institut Montefiore', after its founder) are connected with the University (adm. to these by permission from the director). There are more than 60 professors in all, and 1800 students, one-third of whom attend the mining and polytechnic schools.

Amongst the most celebrated professors who have taught here may be mentioned *Emile de Laveleye* (1822-92), the economist, *Catalan* (d. 1894), the mathematician, *Ste. Beuve* (d. 1870) and *Baron* (d. 1862), the literary historians, *J. Th. Lacordaire* (1801-70), the anatomist, and *André Dumont*

(d. 1857), the geologist. A bronze statue of the last-named, by Eug. Simonis, stands in the Place in front of the University.

A little above the University, the Meuse is crossed by the *Pont de la Boverie* (Pl. C, 4; 1843), a bridge of four handsome arches, which leads to the Quartier and Station de Longdoz (p. 239), and to the International Exhibition of 1905 (p. 249). The electric tramways Nos. 3 and 5 (p. 240) cross this bridge.

On the N.E. the Place du Théâtre (p. 244) is adjoined by the busy Place Verte (Pl. B, 3) and the spacious Place St. Lambert (Pl. B, C, 3), with the principal cafés of the town. Here once stood the Cathedral of St. Lambert, ruined by the French sansculottes and their brethren of Liège in 1794, and completely removed in 1808. Here also stood the episcopal palace, which is now used as the —

***Palais de Justice** (Pl. B, C, 2), erected in 1508-40 by Cardinal Eberhard de la Marck. The façade towards the Place St. Lambert was re-erected in 1737 after its destruction by fire, and the whole was restored in 1848-56, when the W. wing, accommodating the *Gouvernement Provincial*, was erected; the W. façade is embellished with sculptures. The building contains two highly picturesque courts, surrounded by vaulted arcades, exhibiting a curious blending of the late-Gothic and Renaissance styles. The cleverly-executed capitals, which consist of grotesque masks, fantastic foliage, figures, etc., are said to be by *François Borset* of Liège. The first court, which serves as a public thoroughfare, has been in part freely restored. The second court (entered also from the Rue du Palais), which has arcades on two sides only, has been laid out as a garden and contains several architectural fragments. The buildings enclosing the second court contain, besides the court-rooms, the *Archives* (adm. 9-3).

The Gouvernement Provincial contains a series of handsome rooms fitted up as a royal residence, which are, however, not always accessible (adm. by the door on the W. side; portier in the hall, to the left). — The *Salle du Conseil Provincial* is embellished with frescoes by Van Marcke; the *Salle de la Députation* is hung with old Brussels tapestry by D. Leyniers, the adjoining rooms with tapestry from Oudenaarde.

The ground in front of the W. façade of the Gouvernement Provincial (see above) ascends rapidly, and the slope *(Place Notger)* is embellished with pleasure-grounds and a fountain. At the corner to the left is the *Théâtre du Gymnase*. Opposite the N.W. angle of the Gouvernement is the *Station du Palais* (p. 239), at the end of the tunnels by which the junction-line passes under the lofty W. quarters of the city. — The Rue Ste. Croix leads hence to the W. to the church of that name (p. 244).

The Place St. Lambert is adjoined on the N.E. by the Place du Marché (Pl. C, 3), in which rises the **Hôtel de Ville,** built in 1714, and containing several pictures and tapestries. Adjacent is the domed church of *St. Andrew*, now used as the *Exchange*. The square also contains three baroque fountains. The *Fontaine du*

Perron in the centre was erected in 1696 from *Delcour's* designs. The two others bear the arms of the burgomasters of Liège, and those of the Bavarian Palatinate (1719).

The adjacent church of St. Antoine (Pl. C, 2), built in the 13th cent., was rebuilt in the 16-17th cent., and lately restored by Systermans. The choir is embellished with four wood-carvings (16th cent.) of scenes from the life of St. Bruno, and frescoes by Carpay of subjects from the history of St. Anthony (1860-68). — Opposite is a *Fountain* with a statue of John the Baptist by Delcour.

At the N.E. angle of the Place St. Barthélemy, which opens off the Rue Feronstrée (electric tramway No. 1, see p. 240), stands the **Church of St. Barthélemy** (Pl. D, 2), a Romanesque basilica of the 11-12th cent. (the interior modernized in the 18th cent.), with two towers (chimes). The baptistery, to the left of the choir, contains an interesting *Font in bronze, cast in 1112 by *Renier de Huy* for the Abbey of Orval (p. 228). It rests on ten oxen, and is embellished with five good reliefs, representing John the Baptist preaching, the Baptism of Zacchæus, the Baptism of Christ in Jordan, Peter baptising Cornelius the centurion, and John the Evangelist baptising Crato the philosopher. It formerly stood in the cathedral of St. Lambert (p. 247). — Adjacent is the *Mont de Piété* (Pl. D, 2 'Maison de Curtius'), Quai de Maastricht 10, an interesting limestone and brick building of 1560, with a lofty roof and tower and curious sculptures. It has been recently restored and was fitted up in 1904 for the **Archæological Museum** *(Musée Archéologique)*, formerly housed in the Palais de Justice. No catalogue.

This museum consists of a valuable collection of prehistoric, Gallo-Roman, and Frankish antiquities, found chiefly in the province of Liège: amongst the Roman bronzes are a *Ewer and Basin*, a fragment of a bronze *Ticket* granting honourable discharge to a legionary (of the time of Trajan; 98 A.D.), the *Stamp* of a Roman physician, and the remains of the so-called *Fontaine d'Angleur* (p. 251), with bronze figures of a lion, ram, scorpion and fish, heads of Satyrs and Medusa, etc. (reconstruction adjacent). — In the mediæval department is a fine coloured relief of the Madonna (11th cent.). — Among the more modern objects are furniture, Liège pottery (1767-1811), glass, and Flemish tapestry (18th cent.). — The sculptured chimney-pieces in some of the rooms are interesting.

The old prefecture in the same street (No. 8) is occupied by a Musée d'Armes, in which fire-arms are especially well represented. Admission gratis daily, except Tues., 10-12 and 2-6 (2-4 in winter), on Sun. and holidays 10-2 only.

Following the Quai de la Batte and the Quai de la Goffe upstream, we reach the **Pont des Arches** (Pl. C, 3), which spans the Meuse in five flat arches, and is adorned with allegorical statues by *P. Drion* and *Sopers*. It was constructed in 1860-63, on the site of an older bridge mentioned as early as the 6th cent., and afterwards repeatedly destroyed and renewed. The bridge affords a good survey of the city, extending along both banks of the river. The wide Rue Léopold leads hence back to the Place St. Lambert (p. 247).

The former *Zoological Garden*, or *Jardin d'Acclimatation* (Pl. C, 6), near the S. end of the *Meuse Island*, and the *Parc de la Boverie*, adjoining it on the S., contain part of the *International Exhibition of 1905*, the chief buildings of which are on the adjacent island in the Ourthe (comp. Pl. D, E, 7, 8). The chief entrance is at the Pont de Commerce (p. 242); the Ourthe Island is reached by electric tramway No. 3 (also by steamboat, see p. 240).

The **Botanic Garden** (Pl. A, 5), belonging to the University, is open the whole day; the hot-houses of the Institut de Botanique, founded in 1883 (fine palms), are shown on Sun. 9.30-1, from April to June (at other times, on application to the head-gardener).

The finest *View of Liège is afforded by the **Parc de Cointe** (Pl. A, B, 8), situated on the hill above the Station des Guillemins (p. 239), and reached by the fine *Avenue de l'Observatoire* (Pl. A, 6, 7; electric tramway No. 4, p. 240), which passes part of the *Exhibition of 1905* (see above). In the N. part of the park is the *University Observatory* (Pl. A, 8).

Another magnificent view is obtained from the **Citadel** (Pl. C, 1), 520 ft. above the sea-level, erected by the Prince-Bishop Maximilian Henry of Bavaria after the siege of 1649 (p. 242), on the site of earlier fortifications. It is to be connected with the Parc de Cointe by a boulevard leading behind the high-lying W. quarters of the city. Carriages (tariff, see p. 240) approach it by the Rue de l'Académie and the Rue Montagne Ste. Walburge (Pl. B, 2, 1). Walkers reach it in 20-25 min., either from the Palais de Justice (p. 247) by ascending the steep Rue Pierreuse (Pl. B, 2), or from the Rue Hors-Château by the Montagne de Bueren, a flight of 385 steps beside the Protestant Church (Pl. C, 2). The electric tramway (No. 10; p. 240) may also be made use of to the end of the Rue de Campine (Pl. B, 1). Admission is usually granted without difficulty on application to the sergeant on duty, who deputes a soldier as guide (fee optional). The view embraces the extensive city, and the populous and industrious valleys of the Meuse, the Ourthe, and the Vesdre. The prospect is bounded towards the S. by the mountains of the Ardennes; towards the N. it extends to the Petersberg near Maastricht, with the broad plains of Limburg beyond.

The **Chartreuse** (Pl. E, 5, 6), an abandoned fortress on a height on the opposite bank of the Meuse, also commands a charming though different prospect (finest in the morning). The best point is the garden of the *Hospice de la Chartreuse* for old men, about halfway up the hill; entrance from the road 'Montagne de la Chartreuse' (ring; $^1/_2$ fr. on leaving). — Still higher lies *Robermont* (electric tramway No. 7, see p. 240), with a fine cemetery; here the Prince of Cobourg was defeated by Marshal Jourdan, 19th Sept., 1794.

Seraing.

Steamboat ($^3/_4$-1 hr.) daily, every $^1/_2$ hr. from 7 a.m. till 6 p.m. (on Sun. in summer, till 7.30 p.m.); fares 30 & 25 c.; see p. 240.

Electric Tramway (No. 9; see p. 240; 40 min.), every 12 min. from 7 a.m. to 7.30 p.m., and every hour thereafter till midnight (fares 50 & 40 c.).

Railway in 15-21 min., either on the right bank of the Meuse from the *Station de Longdoz* to *Seraing*, or on the left bank from the *Station des Guillemins* to *Jemeppe* (distance in each case 5 M.). Comp. p. 261.

The *Excursion to Seraing (comp. Map p. 219) affords a most interesting insight into the extraordinary industry of the Walloon country, and the steamboat trip is picturesque. After passing under the handsome railway-bridge of Val Benoit (Pl. C, 8; p. 265), we notice on both banks numerous iron-foundries and steel-factories of all kinds. — L. *Ougrée* (rail. stat., right bank). R. *Sclessin*, with blast-furnaces and coal-pits, and *Tilleur* (electric tramway No. 8; see p. 240). The steamboat stops at the suspension-bridge which connects *Seraing* and *Jemeppe* (10,000 inhab.). The railway-stations are each about $^3/_4$ M. from the bridge.

Seraing (250 ft.; *Hôtel Bruyère*, Rue Colard-Trouillet 19, near the quay, R. 2-4, D. 2-3 fr.; *Hôtel du Chemin de Fer*, near the station), a town with 37,800 inhab., situated on the right bank of the Meuse, has acquired a European reputation on account of its vast iron-works and manufactories. They were founded in 1816 by *John Cockerill* (1790-1840), an Englishman, to whom the works belonged jointly with William I., King of the Netherlands, down to 1830, when he purchased the king's share and thus became sole proprietor. His bronze statue, by A. Cattier, was erected in 1871 on the quay in front of the Hôtel de Ville. The works are now owned by a company (Société Anonyme John Cockerill). Visitors, on previous written application, are admitted on Tues. and Frid. at 10 a.m. and 2 p.m.

A building on the Meuse, which was formerly a summer-palace of the Prince-Bishops (18th cent.), immediately below the suspension-bridge, now forms the entrance to the establishment. It contains the residence of the director and the archives and library of the works. The establishment covers an area of 270 acres, 37 of which are occupied by workshops and offices. The society employs about 10,000 workmen, of whom 1000 are in the works of Hoboken (p. 199), and upwards of 350 steam-engines are in constant operation. The first locomotive engine on the Continent was built at Seraing (1835). The establishment comprises every branch of industry connected with the manufacture of iron, such as coal-mines, iron-stone-mines, puddling furnaces, cast-steel works, engine-factories, and a cannon-foundry.

In the vicinity of Seraing (up the river) are the extensive coal-mines and blast-furnaces of the *Espérance* company; and farther distant, the glass-works of *Val St. Lambert*, also established by John Cockerill, in a suppressed Cistercian Abbey, one of the largest manufactories of the kind in Europe, employing about 5000 workmen and turning out 200,000 glasses daily (adm. only by introduction, on written request to the Director). Steam-tramway to Clavier, see p. 263.

27. From Liège to Jemelle *(Luxembourg)* viâ Rivage.

44 M. Railway *(Ligne de l'Ourthe)* in 2-2½ hrs. (fares 6 fr. 80, 4 fr. 60, 2 fr. 75 c.). The trains start from the *Station des Guillemins*.

Liège, see p. 239. — The train follows the Verviers line (p. 265) as far as (2½ M.) *Angleur*, where it turns to the S. into the beautiful valley of the *Ourthe*, which intersects the Belgian Ardennes in numerous windings from N. to S. This valley is attractive for walking and cycling tours. On the slope to the left, at the entrance to the narrower part of the valley, which is called the '*Streupas*' (pas étroit), stands the château of *Beau-Fraipont*, with its massive square tower. The train then passes the foot of an eminence crowned with the turreted château of *Colonstère*. On the opposite (right) bank is the château of *Ancre*.

6 M. **Tilff** (245 ft.; *Hôtels des Etrangers, de l'Amirauté, du Casino*), a large village prettily situated on the right bank of the stream, is much resorted to in summer by the citizens of Liège. About ¾ M. below it is the *Villa Sainval* (p. 265). About ½ M. above Tilff, high above the road, is the entrance to a not very easily accessible limestone cavern (the keeper of the adjoining cabaret acts as guide, fee 2 fr. for each visitor; the expedition is not recommended to ladies). On the height above it is the château of *Brialmont*.

The train then passes the château of *Monceau*, crosses the river, traverses some rock-cuttings and a tunnel, and reaches (10 M.) **Esneux** (290 ft.; **Hôt. de Liège*, *Hôt. Cobus*, both above, near the church; *Hôt. Tricot*, *Bellevue*, both in the lower part of the village), strikingly situated on and at the foot of a lofty and narrow rocky isthmus, washed on both sides by the river, which here forms a bend upwards of 3 M. in length. The lower part of the village is connected with the upper by a long flight of stone steps, while the carriage-road describes a long circuit. Fine views from the top, particularly from the *Beaumont*. Near the school is a natural arch of rock. The park of the *Domaine du Rond Chaîne* (M. Montefiore) repays a visit. Esneux is the most picturesque spot in the lower valley of the Ourthe, and is a favourite point for excursions from Liège.

Near (12 M.) *Poulseur* (steam-tramway to *Sprimont*, 5 M.) the train crosses the river, the banks of which are disfigured with extensive limestone and slate quarries. Above the village rise the ivy-clad ruins of Poulseur, and opposite formerly stood the castle of *Montfort*, once one of the seats of the 'Quatre Fils Aymon' (p. 253). The valley contracts. The train crosses the Ourthe and reaches (14 M.) **Rivage** *(Hôtel de la Station)*, where the Amblève Railway diverges to the left (see p. 253).

The Ourthe railway beyond Rivage crosses the Amblève and reaches (15 M.) **Comblain-au-Pont** (360 ft.; **Hôt. des Familles*, with garden, R. from 1¾, B. 1, D. 2½, pens. 6½ fr.; *Hôt. des Chasseurs*, both at the station; *Berck-Gadisseur*, in the village), a village prettily situated on the left bank of the river, 3/4 M. from the station, which lies at the foot of a precipitous cliff. On a rocky eminence rises the ivy-clad tower of a ruined church. Steam-tramway to (16 1/2 M.) *Clavier* (p. 263).

The train now passes through a tunnel to (17 1/2 M.) *Comblain-la-Tour* (Hôtel de l'Ourthe), situated at the mouth of the Comblain brook, with rocky environs. The valley soon expands and becomes more attractive.

20 1/2 M. **Hamoir** (395ft.; *Hôt. des Chemins de Fer*, at the station, R. 2, B. 3/4, D. 2, pens. 5 fr.), a considerable village on the left bank. On the right bank, farther up, lies the château of *Hamoir-Lassus*, with a large park. One of the most picturesque parts of the valley is between Hamoir and Bomal (see below), the scenery being pleasantly varied by meadows, richly-wooded slopes, and frowning cliffs.

*Walk. Beyond the château of Hamoir-Lassus, at the first houses of the village of that name, we enquire for the shorter path across the hill, and cross the railway-bridge of *Sy* (Simon's Inn), a small group of houses in a narrow gorge. A path through the meadows here ascends the left bank, passing near the mouth of the tunnel and suddenly affording a view of a narrow and sombre rocky valley. At the end of the tunnel we cross again (ferry) to the farm of *Palogne* on the right bank, and ascend with a boy as guide to the modern château, occupying the site of the castle of *Logne*, which, like the Château d'Amblève, was one of the chief seats of the redoubtable Count de la Marck (p. 253). On the top is a grotto, the *Cave Notre-Dame*. Near the castle runs the Aywaille (p. 254) and Bomal road, by which the latter village may now be reached past the **Roche de Hierneu*.

Beyond Hamoir the train crosses the river several times, and penetrates a lofty cliff by means of a tunnel. The large village of (25 M.) **Bomal** (450 ft.; *Hôtel de la Station*), at the mouth of the *Aisne*, commanded by the château with its terraced gardens, is a handsome-looking place.

Excursion recommended to the picturesque rocky valley of the *Aisne*, ascending by *Juzaine* and *Aisne* to (4 M.) *Roche-à-Frêne* (Inn of Courtoy-Liboutte), with curious geological strata, and returning by *Heyd*, *Wéris* (918 ft.; ancient Romanesque church; Celtic dolmen), and *Barvaux*. — To *Aywaille* in the valley of the Amblève, viâ *My* and *Harzé*, see p. 254.

The train again crosses the Ourthe, follows the right bank to the substantially built village of (27 M.) **Barvaux** (465 ft.; *Hôtel de l'Aigle Noir*, R. 2 1/4, B. 1, D. 2 1/4, pens. 5 fr.; *Hôtel des Ardennes*), with 1100 inhab., and then quits the river in order to avoid the long bend which it makes towards the W.

On the Ourthe, 2 M. above Barvaux, lies the ancient and picturesquely situated, but now insignificant town of **Durbuy** (**Hôtel de Liège*, R. 1 1/2, B. 3/4, D. 2, pens. 5 fr.; *Hôtel de la Montagne*), with 450 inhab. only. The principal features of the place are a mediæval bridge, an old chapel, the ruined tower of an ancient fortification, and the modernized château of the Duc d'Ursel.

32 M. **Melreux** (*Hôtel des Etrangers*, well spoken of), the last station on the Ourthe.

From Melreux to Laroche, 12 1/2 M., narrow-gauge railway in 1 1/4 hr. (fares 1 fr. 60, 1 fr. 20 c.). 1 3/4 M. *Hotton* (Hôtel de l'Ourthe); 4 1/2 M. *Rendeux*. On an isolated wooded hill opposite stands the pilgrimage-chapel of

St. Thibaut, beside which a hermit still dwells. — 12½ M. **Laroche** (730 ft.; *Hôtel du Luxembourg*, R. 2, B. 1, D. 2½, pens. 5 fr.; *Hôtel des Ardennes*, R. 1½, B. ¾, D. 2, pens. 4½ fr.; *Hôtel du Nord*, R. 1¾, B. 1, D. 2, S. 1½, pens. 5 fr.; *Pens. Villa Beau-Séjour; Café de la Place*), a small town, picturesquely situated at the junction of several valleys, and commanded by the frowning ruins of a castle, is a summer-resort, with a *Casino* frequented by the English. The winding and varied valley of the Ourthe in the vicinity of Laroche presents several points of attraction, *e.g.* the rocks of *Le Hérou* and the junction of the two Ourthes. Excursions may also be made to the *Valley of the Brouze* and the *Vallée des Tombes.*

Our line now crosses the Ourthe and turns to the S.W. 37 M. *Marenne.*

38½ M. **Marche** (710 ft.; **Hôt. de la Cloche*, R. 1½, B. 1, D. 2, pens. 5 fr.; *Hôt. de la Gare; Hôt. St. Laurent*), the chief town (2900 inhab.) of the *Famenne*, a productive agricultural district. Marche was formerly a fortress. Lafayette was taken prisoner by the Austrians here in 1792. Steam-tramway to Marloie (see below). The village of *Waha*, 1½ M. to the S., contains a small Romanesque church consecrated in 1051.

40½ M. *Marloie.* — 44 M. **Jemelle**, where the line unites with the Brussels and Luxembourg railway (p. 227).

28. From Liège to Trois-Vierges *(Luxembourg)* viâ Rivage and Trois-Ponts.

56 M. Railway *(Ligne de l'Amblève)* in 3-3¼ hrs. (fares 9 fr. 40, 7 fr., 4 fr. 70). The trains start from the *Station des Guillemins.*

From Liège to (14 M.) *Rivage*, see R. 27. The Amblève Railway, which connects the Ourthe railway with the line from Spa to Luxembourg, traverses one of the most picturesque valleys of the Belgian hill-country. It at first ascends the right bank of the river, which is here navigable, passing (14½ M.) *Liotte* and skirting the furrowed limestone cliffs of the *Belle Roche.* To the right we obtain a glimpse of the fine rocks of *Halleux.* — Immediately beyond (18 M.) *Martin-Rive* the train crosses to the left bank. On the right bank, to the left, tower lofty rocks crowned with the insignificant ruins of the château of *Amblève*, which are chiefly interesting from their association with the mediæval legend of the *Quatre Fils Aymon*, who are said to have resided here, and with the 'Wild Boar of the Ardennes', who once occupied the castle, and was beheaded at Maastricht in 1485. The keys of the castle are kept at the village (fee). The exploits of this adventurer are admirably described by Sir Walter Scott in his 'Quentin Durward'. His true history is as follows: —

William de la Marck, the scion of a noble family of Westphalia, born about 1446, was educated by Louis de Bourbon, Bishop of Liège. The bravery, or rather ferocity, of his character, procured for him at an early age the sobriquet of the 'Wild Boar of the Ardennes'. Having been censured by the bishop's chancellor on one occasion, he slew that officer, almost before the eyes of his patron, and was banished in consequence. William now sought an asylum at the court of Louis XI. of France, where he planned a revolt in the Bishop's dominions, and received money and troops for the enterprise. On his arrival in the Province of Liège, he entrapped the unfortunate Bishop into an ambuscade, and slew him with his own battle-axe. The Liégeois, ever prone to rebellion, now created William their commander-in-chief. He next invaded Brabant, but having been defeated by Archduke Maximilian, he returned to Liège, and allied himself with René of Lorraine against Austria. Maximilian now had recourse to treachery. He bribed Frederick of Horn, William's friend, to betray him. The 'Wild Boar' thus fell into the power of the Austrians, and was conducted to Maastricht, where he terminated his blood-stained career on the scaffold at the age of 39 years. He died bravely, as he had lived, meeting his merited fate with composure.

20 M. **Aywaille** (400 ft.; *Hôt. de Liège; Hôt. du Luxembourg; Hôt. d'Allemagne*, unpretending), a small town with 3500 inhabitants.

From Aywaille we may follow the road up the valley of the Amblève to *Dieupart*, with its solitary old church, and then cross the river to ($1^1/_2$ M.) *Sougné*, at the foot of the steep cliff known as *Heid des Gattes* ('goat mountain'), below Remouchamps. — A picturesque walk may be taken from Aywaille viâ the village of *Harzé* (with a 16th cent. castle of the De la Marcks) to *My* and *Bomal* (p. 252) in the valley of the Ourthe.

Farther on we cross the river by a viaduct 45 ft. high and 175 yds. long, commanding a good view of the village of Remouchamps on the left, and of the still occupied château of *Mont Jardin* on the right, peeping down from its lofty situation amid dense foliage. Farther up is the château of M. de Theux.

21 M. **Remouchamps** (423 ft.; *Hôt. des Etrangers*, R. 2, B. $^3/_4$, D. $2^1/_2$, pens. $5^1/_2$ fr., well spoken of; *Hôt. de la Grotte*, R. $1^1/_2$, B. 1, D. $2^1/_2$, S. $1^1/_2$, pens. 5 fr.), one of the prettiest spots in the valley of the Amblève, with a *Stalactite Grotto*, which, however, is far inferior to that at Han-sur-Lesse (p. 225).

The entrance adjoins the Hôtel de la Grotte (admission 3 fr., torches included; costume for ladies $1^1/_2$ fr.; fee to the guide extra). The grotto consists of an upper and a lower part, to which last a flight of steps descends, and it is traversed by a brook. Another peculiarity which the limestone basin of Remouchamps has in common with other similar districts is the disappearance of almost all the streams in the neighbourhood, towards the N., in subterranean clefts or 'entonnoirs' (funnels), locally called 'chantoirs'. The largest of these is the *Entonnoir of Adseux*, 3 M. to the N. of the village. The traveller follows the road through the romantic *Sècheval* ('dry valley') as far as the village of *Deigné* (718 ft.), whence a boy had better be taken as a guide. — From Deigné viâ *Louveigné* to *Trooz* in the valley of the Vesdre, see pp. 65, 266.

A pleasant walk of $2^1/_2$ hrs. may be taken over the hills (views) to the S.W. of Remouchamps and then in the upper valley of the Amblève to the prettily situated hamlet of *Sedoz* (inn) and through the *Trou de Quarreux* (restaurant) to *Quarreux* (see below).

From Remouchamps to *Spa* viâ *La Reid*, see p. 272.

Above Remouchamps the river makes a wide bend, which the railway avoids by a tunnel 678 yds. long. The train then crosses to the left bank, passes ($22^1/_2$ M.) *Nonceveux*, recrosses the river, and reaches the *Trou de Quarreux*, a wild rocky caldron, in which the channel of the Amblève is blocked by innumerable boulders. 25 M. *Quarreux*. — $27^1/_2$ M. *Stoumont* (Hôt. de la Station).

The road from the station ascends the right side of the romantic valley of the Amblève to (3 M.) *Stoumont* (1095 ft.), where it unites with the road from Marteau (Spa). It then gradually descends to *La Gleize*, a village on the road from the Géronstère (Spa) to the Waterfall of Coo (p. 271).

The train now keeps to the right bank, commanding a series of fine views of the picturesque ravine of the *Lienne*. Upstream is *Targnon*, on a hill, through which the line passes by means of a tunnel. $31\frac{1}{2}$ M. *La Gleize* (p. 254).

Before reaching ($33\frac{1}{2}$ M.) *Roanne-Coo* (Hôt. de la Station), we have a view (right) of the picturesque *Cascade of Coo* ($\frac{1}{2}$ hr. from the rail. station).

Part of the Amblève is here precipitated through two artificial gaps in the rock, made in the 18th cent., while the rest of the water flows past the openings and reaches the bottom of the rocks by a circuitous course of 3 M. The *Hôtel de la Cascade*, with a terrace and pavilion, is frequently crowded in summer; *Hôtel Bellevue; Hôtel Baron*, less pretending.

36 M. **Trois-Ponts** (825 ft.; *Hôtel Crismer*), junction of the line to Spa and Pepinster (p. 272), a small village named after its three old bridges (over the Amblève, over the Salm, and over another brook), and situated behind precipitous rocks through which the railway passes.

The line now enters the deep, rocky valley of the *Salm* or *Glain*, passes through a tunnel, and follows the left bank of the stream. $39\frac{1}{2}$ M. *Grand-Halleux* (1045 ft.); to the left, the reddish cliffs of *Hourt*. — 43 M. *Viel-Salm* (inn), at some distance from the village (1204 ft.; Hôtel Bellevue, fair) of that name; large slate-quarries in the environs. About 6 M. to the W. lies *Lierneux*, the seat of a lunatic colony, on the Gheel principle (see p. 206), for the Walloon districts of Belgium. — Farther on, to the right, near (44 M.) *Salm-Château*, is the ruined castle of *Salm*, the ancestral seat of the princely family of that name.

The line now quits the valley of the Salm, passes ($47\frac{1}{2}$ M.) *Bovigny*, and beyond ($50\frac{1}{2}$ M.) *Gouvy*, Ger. *Geylich* (1540 ft.; Hôt. du Chemin de Fer; Belgian custom-house), crosses the infant *Ourthe* (which rises close to this point) and the watershed between the Meuse and Moselle, which is at the same time the Luxembourg frontier. Branch-line to Libramont, see p. 227. A diligence runs daily from Gouvy to ($10\frac{1}{2}$ M.) *Houffalize* (p. 228).

The train descends through the rocky valley of the *Wolz*, cutting off the windings of the stream by two short tunnels. — 56 M. **Trois-Vierges**, Ger. *Ulflingen*, vulgo *Ulven* (*Hôtel Wieser*, at the railway-station; *Railway Restaurant*, very fair), the frontier-station of Luxembourg (p. 273). The French name is derived from the legendary conversion of the three Fates into the Christian virtues of Faith, Hope, and Charity, personified as the daughters of St. Sophia. The parish-church formerly belonged to a Franciscan convent.

A branch-line runs from Trois-Vierges viâ *Wilwerdingen*, *Lengeler*, and *Burgreuland* (with ruined castle), to *St. Vith*, connecting with the Malmedy and Aix-la-Chapelle and Gerolstein line.

29. From Liège to Maastricht.

19 M. Railway in about $1^1/_4$ hr.; trains start from the *Station de Longdoz* (fares 2 fr. 40, 1 fr. 80, 1 fr. 20 c.). — Steamer, see p. 240.

Travellers to Maastricht who intend to return to Liège should leave the bulk of their luggage at Liège, in order to avoid the formalities of the Dutch douane in going, and those of the Belgian in returning.

The train passes under the Chartreuse (p. 249), runs near the Meuse for a short distance, and reaches (3 M.) *Jupille*, a small town of very ancient origin, with 5500 inhabitants. It was once a favourite residence of Pepin of Héristal, who died here in 714, and was also often visited by Charlemagne. The train now quits the river, which makes a bend towards the W. — 5 M. *Wandre*; 6 M. *Cheratte*.

8 M. **Argenteau** (190 ft.; *Hôtel du Tourne-Bride*, R. $1^1/_2$, B. $^3/_4$, D. $1^1/_2$, pens. $4^1/_2$ fr.) is connected by a tasteful bridge with *Hermalle*, a straw-plaiting place on the opposite bank of the river. Above the village rises an abrupt limestone rock, clothed with oak-plantations and crowned with the new château of *Argenteau*, now the property of M. Orban de Xivry of Liège. The court of the château is connected by means of a lofty bridge with another precipitous rock, on which are remains of the old castle, destroyed in 1674. The park extends for a considerable distance to the N. (open to the public on Thurs. afternoon only). Farther down the river are steep cliffs and large quarries.

Picturesquely situated on the *Berwinne*, 2 M. to the E. of Argenteau, are the ruins of the once famous fortress of *Dalhem* (Restaurant Klenen), formerly in possession of the Counts of Hochstaden mentioned at p. 440.

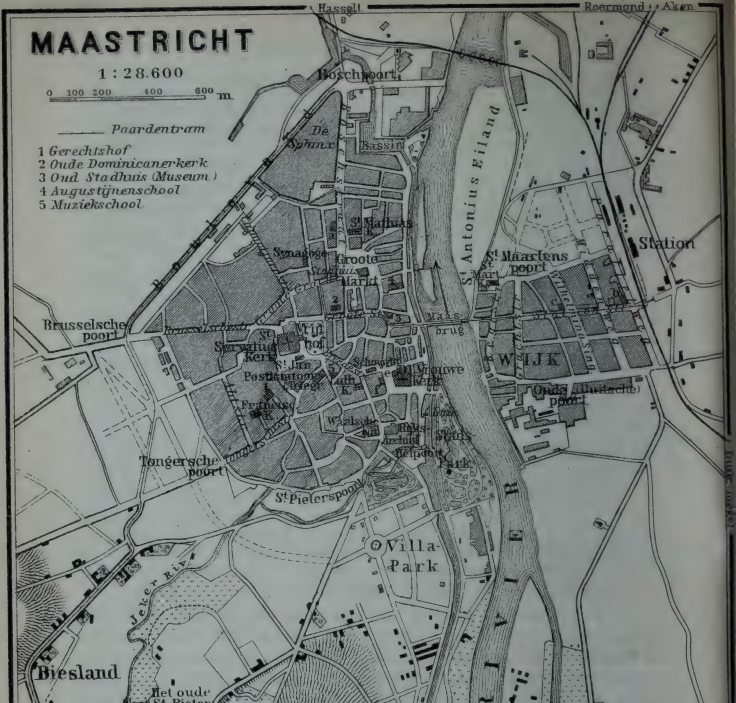
10 M. **Visé**, Dutch *Wezet* (**Hôt. de Brabant*; *Grand Hôtel*, very fair; *Hôt. de l'Europe*, with garden, pens. 5 fr., these two near the station), with 3600 inhab., is the seat of the Belgian custom-house, and a great centre for rearing geese. The church contains the famous *Châsse de St. Hadelin*, a silver reliquary with fine reliefs (ca. 1100). Quaint *Hôtel de Ville*. The *Loretto Chapel*, on the hill, is a pilgrim-resort. Another fine view is obtained from the high-lying village of *Hallembaye*, $1^1/_2$ M. to the W. — The train crosses the frontier and enters the Dutch province of *Limburg* (p. xlii), where a Low-German dialect, akin to that of Aix-la-Chapelle, still prevails.

$12^1/_2$ M. **Eysden**, with the Dutch custom-house and an old château of the Counts de Geloes, is situated amid fruit-trees and luxuriant pastures. — 15 M. *Gronsveld*. On the opposite bank of the Meuse are seen the tufa rocks of the Petersberg, rising 330 ft. above the river (p. 260).

19 M. *Maastricht*.

Maastricht. — The Railway Station (*Restaurant*) lies on the right bank of the Meuse, in the suburb of Wyk, 1 M. from the Vrythof and the market-place.

Hotels. *Hôtel du Lévrier et de l'Aigle Noir (Pl. a), Boschstraat 76, near the market, R. from $2^1/_2$, B. $^1/_2$, D. (at 1 and 5 o'cl.) 2, pens. 4 fl.; *Grand Hôtel de l'Empereur (Pl. b), at the cor. of Stations-Straat, near the station; Hôtel Willems (Pl. c), Stations-Straat 40, with restaurant, R.


MAASTRICHT
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0 100 200 400 600 m
Paardentram
1 Gerechtshof
2 Oude Dominicanerkerk
3 Oud Stadhuis (Museum)
4 Augustijnenschool
5 Muziekschool
Hasselt
Roermond Aken
Boschpoort
De Sphinx
Bassin
St Mathias K.
Synagoge
Groote Markt
St Antonius Eiland
St Maartens poort
St Mart. K.
Station
Maas brug
Brusselsche poort
St Servatius Kerk
St Jan
Wijk
Oude (Duitsche) poort
Tongersche poort
St Pieterspoort
Park
Villa-Park
Jeker Riv.
Biesland
Het oude Fort St. Pieter
Maas Rivier
St Pieter
Heugem
Hohem
123m
Slavante
Geograph. Anstalt von
Wagner & Debes, Leipzig

from $1^3/_4$, B. $^1/_2$, D. 1, pens. $2^1/_2$-3 fl., very fair; Hotel Wilhelmina (Hebrew), on the Wilhelmina Singel, both these in Wyk; Derlon (Pl. e), Onze Lieve Vrouwe Plein 6, with restaurant, R. from $1^3/_4$ fl., B. 80 c., D. $1^1/_2$ fl., clean; Daenen (Pl. f), opposite the last, R. & B. $1^3/_4$, D. incl. wine 2 fl.; Hôtel aux Champs Elysées, outside the former Tongres Gate, with restaurant and garden.

Restaurants. **Kaiser (Café du Casque)*, *Rathskeller*, *Café Suisse* (also rooms), all in the Vrythof; visitors admitted to the restaurant of the *Societeit Momus*, also in the Vrythof.

Booksellers. *Leiter-Nypels*, Groote Staat 38; *Rosenkranz*, Groote Staat 65. — **Money Changers.** *Hering*, *Vrythoff*, *& Co.*, Papen-Straat, 13.

Post & Telegraph Office, St. Jacob Straat, to the S. of the Vrythof.

Baths. *Binnenbad*, Bogaarde-Straat.

Tramway from the station to the Vrythof 5 c. — *Carriage* from the station into the town 50 c.; to Slavante and back 3-4, to Valkenberg 6 fl. — *Steamboats to Slavante and Petit-Lanaye (Liège)*, see p. 240.

Guides to the Petersberg: *Dorlo*, St. Pieter Straat 21; *Ogg*, St. Pieter Kanaaldyk 80 (both usually at the entrance). Charge $2^1/_2$ fl., each pers. additional $^1/_2$ fl., including torches. Cards of admission may also be obtained at the hotels and at Slavante.

Principal Attractions ($^1/_2$-1 day). *Hôtel de Ville*, *Churches of St. Servatius* and *Notre Dame*, *Petersberg*. Excursion to *Valkenberg*, see p. 204.

Maastricht (138 ft.), the capital of the Dutch part of the province of Limburg, a well-built town of 35,200 inhab., with many mediæval buildings, remains of the old town-wall, and a small harbour for the Liège and Zuid-Willem Canals, lies on the left bank of the Meuse, not far from the Petersberg.

Maas-Trecht (Trajectum ad Mosam) is the *Trajectum Superius* of the Romans (the 'lower ford' was at Utrecht, p. 424), where the road from Bavay (p. 231) to Cologne crossed the river, and from 382 to 721 was the seat of a bishopric, transferred hither from Tongres by St. Servatius (d. 384). It belonged to the Frankish kings, several of whom resided in the adjacent Meerssen (p. 204), and after 1204 was in the joint possession of the Dukes of Brabant and the Prince Bishops of Liège, under the administration of an 'Indivisen Raad'. In 1579 Maastricht, which had thrown in its lot with the Netherlandish patriots, was besieged for four months by the Spaniards, under the Duke of Parma. The garrison, which consisted of 1200 soldiers (French, English, and Scottish), 7000 of the townspeople, and 1000 peasants from the environs, finally succumbed on June 29th. The victors plundered the town for three days and put 8000 of the inhabitants to death. In 1632 the town was captured by Prince Fred. Henry of Orange, and in 1673, 1748, and 1794 by the French. Maastricht was successfully maintained by the Dutch against the Belgians in 1830.

The town now lies aside from all the more important lines of traffic, in the extreme S. portion of Limburg, projecting into German and Belgian territory, and owes its present prosperity entirely to its manufactures (pottery, glass, crystal, paper, and beer).

From the railway-station the Station-Straat and the Brugstraat lead through the quiet suburb of *Wyk* to the Meuse, on which, a few paces to the right, stands the modern Gothic *Church of St. Martin*, built by P. J. H. Cuypers.

The *Meuse Bridge*, with its nine arches, crossing the river and the Liège Canal, was erected in 1280-98, and rebuilt in 1683 by the Dominican François Romain. About 220 yds. farther up, a Roman bridge once crossed the river.

Crossing the bridge to the left bank of the river, we bear to the right from the Brugstraat into the Kleine Staat, at the end of which, at the corner of the Joden-Straat, stands the so-called **Old Hôtel de Ville** (*Oud Stadhuis*; Pl. 3), a Gothic structure of the 15th cent., now used as a *Museum of Antiquities (Museum van Oudheden)*, containing Roman and mediæval relics (open daily, 10-5; 25 c.). — Hence the Groote Staat leads to the left to the Vrythof (see below).

In a straight direction the Muntstraat leads to the Groote Markt, which is embellished with a statue by B. van Hove (1903), of *J. P. Minckeleers* (b. 1748). — At the corner of the Maria-Straat, which we pass on the right, stands the former *Augustine Church* (now a school) with a fine façade in the baroque style.

The **Stadhuis**, or *Hôtel de Ville*, with its clock-tower, situated in the great market-place, was erected in 1658-64 by *Pieter Post*, and deserves a visit on account of the fine proportions of the interior. Adjoining the domed entrance-hall are several rooms containing pictures, old leather hangings, and Brussels tapestry by *Van der Borght* (1702), representing the history of the Israelites in the wilderness (open on week-days 9-6, Sun. and holidays 9-1; fee 25-50 c.).

Not far to the N., in the Boschstraat, is the R. C. *Church of St. Matthew (St. Matthiaskerk)*, a late-Gothic building of the close of the 15th century. Farther on, to the left, opposite the Harbour, is *De Sphinx*, a large manufactory of pottery, glass, and crystal, employing 3000 workmen (no admission).

From the S.W. corner of the Market, the Spilstraat leads to the Groote Staat, in which, on the right, stands the former *Church of the Dominicans (Oude Dominicanerkerk*; Pl. 2), a fine Gothic building with noteworthy mural paintings (1337).

The Groote Staat next passes the *Vrythof*, the focus of the town's activity, planted with lindens, and containing the clubs and principal cafés. At its S.W. end lie the churches of St. Servatius and St. John.

The ***Church of St. Servatius**, founded by Bishop Monulphus (560-599), is the oldest church in the Netherlands. The E. crypt, with the tomb of St. Servatius (rediscovered in 1881), dates from the original building, as does also the body of the church, though now freely modernized, with vaulting of the 15th century. The narthex or porch of the rich Romanesque W. portion, surmounted by three towers, dates presumably from the time of Charlemagne. The W. crypt, the transepts, the choir, and the two low E. towers (restored) belong to the beginning of the 11th century. The richly sculptured Gothic S. portal (open on Sun. only), is of the 13th cent.; and the Gothic cloisters on the N. side of the church (almost entirely renewed), are of the 15th century.

In the Interior (usual entrance on the S. side) the chief feature of interest is the **Emperor's Hall* (restored in 1898) over the porch, with domed roof, reached by two easy winding staircases of stone. In front of the narthex stands a marble statue of Charlemagne by *W. Geefs* (1843); against the pedestal are exhibited remains of a stone altar to the Madonna (12th cent.), with the oldest fixed reredos extant. — The modern pulpit, on the right side of the nave, is by *P. J. H. Cuypers.* — In the choir, behind the high altar, is the late-Romanesque *Reliquary of St. Servatius (12th cent.), in the form of a church, 5 ft. 9 in. in length, 19 in. in breadth, and 27 in. high. It is executed in gilded and enamelled copper, and embellished with filigree work and precious stones.

The Church Treasury *(Schatkamer)*, which since 1873 has occupied a chapel of its own, is worthy of inspection (fee, including both crypts, 1 fl.; more than one pers. 50 c. each). The objects shown, said to have belonged to St. Servatius, include a key of electrum (a mixture of gold and silver) presented to the saint by Pope Damasus (376), his crozier, stick, and portable altar. An enamelled golden cross, with an antique cameo and the body of Christ carved in ivory, dates from the 10th century. Textile fragments of the 4-16th cent.; ecclesiastical utensils of the 13-16th cent., etc. Illustrated catalogue 1/2 fr.

The Protestant *Church of St. John (St. Janskerk)*, formerly the baptistery of the cathedral, is in its present form a late-Gothic structure of the 15th century. The handsome W. tower is 250 ft. in height. — From the Vrythof we pass to the S.E., through the Breede Straat, to the *Onze Lieve Vrouwe Plein.*

The ***Church of Notre Dame,** or *Onze Lieve Vrouwekerk*, a late-Romanesque edifice of the 11th cent., erected on Roman foundations, has been undergoing restoration since 1895. The massive W. end is flanked by two round towers (restored). The fine late-Romanesque choir, with its ambulatory and columns with richly decorated capitals, dates from the beginning of the 13th century. The large crypt below the choir (with nave and aisles) is of the same period, but the W. crypt belongs to the original building. The handsome Gothic cloisters are of the 14th century.

The treasury (adm. 25 c.) contains a dalmatic of the 7th cent., an enamelled silver relief (a Byzantine work of the 11th cent.), an Oriental horn (12th cent.), and a reliquary in rock-crystal and copper gilt (13th cent.).

From the S.W. corner of the Onze Lieve Vrouwe Plein the Korte Straat leads to the St. Pieter Straat, in which (on its left side) is the former *Church of the Minorites* (*Minderbroederskerk;* 13th cent.), restored by P. J. H. Cuypers in 1880, and now containing the *Town Library* (open 9-12; on Tues., Thurs., & Sat., also 2-3) and the *National Archives* (open on week-days, 10-3 or 10-4; entr., Oude Minderbroeders-Straat). — A little to the W., at No. 16 Tafel-Straat, is M. Ubags' *Geological & Palaeontological Collection* (open 10-5; adm. 25 c.).

The just-named Oude Minderbroeders-Straat leads to the right to the *Helpoort* and other remains of the **Town Walls** (1296). A few paces to the S., between two *Bastions* (16th cent.) washed by the Jeker, is a point commanding a picturesque view of the Helpoort, the chief churches of the town, and the Villa Park (p. 260).

We now return to the N. along the town-wall to the choir of Notre Dame, pass the dock of the Liège steamers, cross the canal, and enter the small *Stads-Park*, with a restaurant and pretty view of the Meuse. Concerts take place here in summer on Tues., Thurs., and every second Sun., at 6 or 7 p.m. (25 c.).

A visit to the old sandstone-quarries which honeycomb the ***Petersberg** (400 ft.) takes 2-3 hrs. (steamer, see p. 240; cabs and guides, see p. 257). Walkers (35 min. from the Vrythof) proceed viâ the St. Pieter Straat (p. 259), the *Villa Park*, and the village of *St. Pieter*, with its conspicuous brick church. Or (a preferable route in the morning) they may follow the Hooge Dyk, leading from the Stads-Park (p. 259) along the E. side of the Liège Canal. The entrance is at the suppressed Servite monastery of *Slavante* (14th cent.), now the property of a private club ('Groote Societeit'), but open to strangers (refreshments; fine view). The invariable temperature of the interior is about 45° Fahr., so that visitors should beware of entering the caverns in a heated condition.

The Petersberg is composed of a yellowish, sandy, and soft stone, or chalky tufa, which has been deposited by the water of the ocean, and contains numerous conchylia, fragments of coral, sharks' teeth, fossil turtles, etc., also bones of gigantic saurians (Mosasaurus, etc.) and numerous flints (collections at Liège University and at Maastricht). The stone is easily sawn into blocks and hardens on exposure to the atmosphere. The quarries in the Petersberg were worked from the early middle ages (perhaps even from Roman times) until a few years ago; and in the course of ages a vast labyrinth of galleries has been formed, about 3 M. in length and 2 M. in breadth. These galleries, which vary from 20 to 50 ft. in height, are supported by square pillars averaging 50 ft. in circumference. Thousands of names are scratched on the pillars, the earliest dating from 1037. The so-called *orgues géologiques*, cylindrical openings of 1-7 ft. in diameter, and generally vertical, perforating the formation to a vast depth, and now filled with clay, sand, and rubble, were probably formed by submarine whirlpools and afterwards enlarged by the percolation of rain-water. One of these openings has been cut through the middle by the quarrymen, and the water trickling through has produced a stalactite formation somewhat in the shape of a tree, which the guides erroneously point out as fossil roots and branches. It is dangerous to enter the galleries without a guide. The bodies of foolhardy explorers were formerly not unfrequently found in the more remote recesses, preserved from decay by the properties of the tufa. If any guide remains more than 3 hrs. in the quarries another is sent in search of him. A curious effect is produced by the guide leaving the party temporarily and carrying his torch into the side-galleries, from which its light shines into the central one from time to time. The soft, friable nature of the stone deadens every sound, so that his footsteps soon seem as if far in the distance.

Admission to a small palæontological '*Museum*' is included in the entrance-fee.

Those who are not pressed for time should next visit the picturesque ruin of *Lichtenberg*, which overlooks the valley of the Meuse as far as Visé, and then return to the town viâ the crest of the Petersberg and past the dilapidated citadel of *St. Pieter* (1700). — At *Petit-Lanaye*, the first Belgian steamboat-station, about 1 M. from Slavante, is the attractive château of *Caestert*.

A pleasant road (cab, see p. 257) leads from Wyk to Valkenberg (p. 204) viâ the *Rasberg* (405 ft.; good views) and *Berg*, where a road to Geulen (p. 205) diverges on the left.

A Steam Tramway runs from Maastricht to the S.W., through the *Valley of the Jeker*, to (14 M.) *Glons* (p. 420). This passes ($4^1/_2$ M.) *Canne*, the Belgian frontier-station, on the W. verge of the Petersberg, with the foundations of an old episcopal castle, a château of 1698, and the interesting grotto of *Tiendenschuur* (entr. in the Cannerbosch; no guide). — Another Steam Tramway runs to the N., viâ ($4^1/_2$ M.) *Lanaeken* (steam-tramway to Tongres, see p. 421), to (20 M.) *Maeseyck* (p. 240).

Railway to *Aix-la-Chapelle*, *Hasselt*, and *Antwerp*, see R. 16; to *Venlo*, *Nymwegen*, and *Rotterdam*, see RR. 57, 56.

30. From Liège to Namur.

$37^1/_2$ M. Railway *(Compagnie du Nord-Belge)* in 1-2 hrs. (fares 5 fr. 70, 4 fr. 30, 2 fr. 85 c.). This line is part of that from Cologne to Paris, viâ Liège, Charleroi, and Maubeuge. The North Express (St. Petersburg to Paris) and most of the other international quick trains start from the *Station des Guillemins* (p. 239) at Liège; other trains start from the *Station de Longdoz.*

This part of the valley of the Meuse is remarkably picturesque and attractive. Bold cliffs, ruined castles, rich pastures, and thriving villages are passed in uninterrupted succession, while numerous coal-mines and manufactories with their lofty chimneys bear testimony to the enterprising character of the inhabitants. The whole district is densely peopled, the land well cultivated, and the scenery pleasantly diversified with hop-gardens, corn-fields, meadows, and (near Huy) vineyards (the only ones in Belgium), but many of the prettiest points escape the railway-traveller. The quarries on both banks yield excellent marble.

Liège, see p. 239. — The trains starting from the Station des Guillemins follow the left bank of the Meuse viâ ($3^1/_2$ M.) *Tilleur*, (5 M.) *Jemeppe-sur-Meuse*, and (6 M.) *Flémalle-Grande.* Those starting from the Station de Longdoz follow the line on the right bank, used mainly for goods-traffic, viâ ($4^1/_2$ M.) *Ougrée*, ($5^1/_2$ M.) *Seraing* (p. 250), and (7 M.) *Val-Saint-Lambert.* All these places are picturesquely situated, with numerous manufactories and coal-mines. Val St. Lambert was until the Revolution the seat of one of the wealthiest Cistercian monasteries in the country, now succeeded by one of the most important glass-works (p. 250). The two routes unite at ($7^1/_2$ M.) *Flémalle-Haute*, a considerable village.

Farther on, to the right, on a precipitous rock rising almost immediately from the river, stands the château of *Chokier*, with its red tower and massive walls, dating partly from the 18th century. It is the ancient seat of the Surlet de Chokier family, a member of which was regent of Belgium for five months previous to the election of King Leopold. Then, at some distance from the river, on the right, the castle of *Aigremont*, with its white walls, rising conspicuously on the crest of a lofty hill, belonging to Count d'Oultremont. It is said to have been erected by the Quatre Fils Aymon (p. 253). In the 15th cent. it formed the central point of the warlike exploits of William de la Marck, the 'Wild Boar of the Ardennes' (p. 253). — To the left, opposite (10 M.) *Engis*, stands the château of *Engihoul.* In 1829 numerous fossil bones (now at Liège University) were discovered by Dr. Schmerling in the limestone rocks around

Engis, from which he deduced the then new theory of the existence of a prehistoric race of human beings. — 12 M. *Hermalle-sous-Huy*, with a handsome château and park, is another picturesque spot, between which and Neuville the scenery is less attractive, and the banks are flatter. Farther on, at (13½ M.) *Flône*, are the large buildings of a former nunnery (16th cent.); and on the hill above them, to the right (1½ M.), is the château of *Jehay*, restored in the original style. The château, which contains a collection of paintings, is in the possession of Baron Van den Steen.

14 M. *Amay*, a village at some distance from the river, possesses a Romanesque church with three towers. *Neuville*, a château of the Prince de Ligne, beyond which the scenery again becomes more picturesque, lies nearly opposite (15½ M.) *Ampsin*, where a ruined tower stands on the bank of the river. In the neighbourhood is the large *Corphalie Zinc Foundry*. The train continues to skirt the hills on the left bank, of which no view is obtained.

18 M. **Huy**, Flem. *Hoei* (245 ft.; **Aigle Noir*, on the Meuse, R. from 2, B. 1, D. 3, pens. from 6, omn. 1 fr.; *Mouton Bleu; Globe*, D. 2, S. 1½, pens. 6 fr.; *Bruxellois; Phare*, plain), a town with 12,100 inhab., the largest in the Condroz (p. 226), is picturesquely situated on the right bank of the Meuse, at the mouth of the *Hoyoux* and ¾ M. from the railway-station *(Huy-Nord)*, on the left bank. The *Citadel*, constructed in 1822 and strengthened in 1892, rises from the river in terraces. The works are partly hewn in the solid rock. The **Collegiate Church (Notre Dame)*, a fine structure in the most perfect Gothic style, was begun in 1311, but renewed after a fire in the 16th century. Handsome W. portal with an elaborate rose-window and good sculptures. On the high-altar is a Gothic screen, and the treasury contains some notable articles. In the Grand' Place is a pretty fountain with bronze figures (15th cent.). On the promenade skirting the Meuse is a statue, by W. Geefs, of *Jos. Lebeau*, a Belgian statesman, born at Huy in 1794. The best views of the banks of the river, which are especially beautiful above the town, are obtained from the bridge over the Meuse and from beside the chapel of *St. Léonard*, to the W. of the town.

The abbey of *Neumoustier*, founded by Peter the Hermit (d. 1115), formerly stood in one of the suburbs of Huy, and the great preacher of the Crusades was himself buried there. A statue has been erected to him in the garden of the old abbey. This was one of no fewer than seventeen religious houses which Huy possessed under the régime of the bishops of Liège, although the population of the town was then about 5000 only.

From Huy (or Statte, see p. 263) to Ciney, 26 M., railway in 1½-1¾ hr. (fares 4 fr., 2 fr. 70, 1 fr. 60 c.). The trains start from Statte and call at *Huy-Sud*, on the right bank of the Meuse. — The pleasing valley of the *Hoyoux*, which the line ascends, is also interesting for pedestrians. Of the numerous paper-mills in the lower part of the valley, the chief is that of Godin. — 4½ M. *Barse*. — 7 M. *Modave*, whence a visit may be paid to the (½ hr.

**Château of Modave*, most picturesquely situated on a lofty rock, built in the 17th cent., and now the property of M. Braconier of Liège. Admission to the château with permission of the proprietor only. The park is shown by the gardener, who opens the lower gate, from which the station may be regained. A pretty waterfall is to be seen below the adjacent hamlet of *Pont-de-Bonne* (600 ft.; Hôtel Bovy; Hôtel des Touristes), a summer-resort with attractive walks. — 11 M. *Clavier* (steam-tramway to Val St. Lambert, see pp. 50, 261; to Comblain-au-Pont, p. 251). Then *Les Avins-en-Condroz*, *Havelange* (1010 ft.), *Hamois*, *Emptinne* (785 ft.). — 26 M. *Ciney*, see p. 226.

From Huy (or Statte, see below) to Landen, 22½ M., railway in 1-1¼ hr. (fares 3 fr. 30, 2 fr. 20, 1 fr. 30 c.). — At (5 M.) *Moha*, with a ruined castle, the line begins to ascend the picturesque valley of the *Mehaigne*, a tributary of the Meuse. Stations: *Huccorgne; Fumal*, with an old castle; *Fallais* (Hôtel Michaux-Frisone), with a Romanesque church and a tastefully restored château; *Braives*. The country now becomes flat. The last stations are *Avennes*, *Hannut*, *Avernas*, *Wamont*. Then *Landen*, see p. 230.

Steam Tramways connect Huy with *Andenne* (see below) and with (16 M.) *Waremme* (p. 231).

Tunnel. — 19½ M. *Statte* (Hôtel Continental; Hôtel des Voyageurs), a suburb of Huy, picturesquely situated on the left bank of the Meuse, and junction of the line from Landen to Ciney, which here crosses the river (see above, and comp. Map).

20½ M. *Bas-Oha*, recently restored in a castellated style, with a long enclosing wall. On the height opposite are the scanty ruins of the castle of *Beaufort*, destroyed in 1554, which is once more in the possession of the Duke of Beaufort-Spontin.

In the valley of *Sollières*, about 1¼ M. from the ruin, is the *Trou Manteau*, which has not yet been thoroughly explored, entered by a double opening (apply to the discoverer Victor Martin, watchmaker in Huy). — Below Beaufort is *Ben-Ahin*, with a château of Prince Looz-Corswarem. An attractive walk leads hence by the highroad to (3-3½ M.) Huy (p. 262); another from the ruined castle of Beaufort to Huy, through the valley of Sollières.

22½ M. *Javaz*, opposite which is *Gives* (see below). — 25 M. *Andenne-Seilles*. On the left bank, where the railway-station is situated, lies the straggling village of *Seilles*, the last in the district of Liège. There are several lime-kilns here, and a château restored in the style of the 15th century. Opposite Seilles, and connected with it by means of a bridge, lies **Andenne** (260 ft.; *Hôt. de Thier*, *Hôt. du Commerce*, both near the station; *Hôt. des Etrangers*), with 7100 inhab., a busy town, with paper, fayence, and other manufactories. Down to 1785 a religious establishment of 32 sisters of noble family, not bound by any vow to abstain from matrimony, had existed here for upwards of a thousand years. It is said to have been founded by St. Begga, a daughter of Pepin of Landen, and the order was probably identical with that of the Béguines. The establishment was transferred to Namur by Emp. Joseph II. The church contains the Renaissance reliquary of St. Begga, and a famous wonder-working marble tablet of the saint. Fine view from *Mount Calvary*.

Steam Tramways run from Andenne to the W. viâ Sclayn to (7 M.) *Samson* (p. 264); to the N.E. viâ (4 M.) Gives to (8 M.) *Huy* (p. 262); to the N.W. viâ (8 M.) Forville (p. 218) to (12½ M.) *Eghezée* (p. 230); and to the S. to (10 M.) *Sorée* (885 ft.).

Tunnel. — 29 M. *Sclaigneaux* is noted for the curiously jagged character of the red oolithic cliffs. A handsome bridge crosses the Meuse to *Sclayn* (Hôtel des Etrangers; Hôtel-Café de la Renaissance), a beautifully situated village frequented as a summer-resort, with a quaint old Romanesque church. At (30 M.) *Namèche*, another pleasant village in the midst of fruit-trees, the river is crossed by an iron bridge. On the opposite bank, in the valley of the *Grand-Pré* and almost hidden from the railway, lies **Samson** (*Hôtel Suisse*, R. from $1^1/_4$, B. $^1/_2$, D. $1^3/_4$, S. $1^1/_4$, pens. $4^1/_2$ fr.), a village at the foot of a picturesque cliff of white limestone. Above Samson are a modern château and the ruins of a castle believed to date from the 12th cent. and destroyed in 1691. — Steam-tramway to *Andenne*, see p. 263.

A pleasant walk leads from Samson to the S., viâ *Goyet* (with prehistoric caves; footpath viâ *Haltinne* to Andenne, see p. 263) and the beautifully situated château of *Faulx*, to ($4^1/_2$ M.) the scanty ruins of the famous *Abbey of Grand-Pré*, destroyed during the French Revolution. — In the lateral valley above Faulx lies the well-preserved château of *Arville*.

On the left rises the château of *Moinil;* then that of *Brumagne*, the property of Baron de Woelmont.

32 M. *Marche-les-Dames* (Hôtel Bellevue, pens. 5 fr.), adjoining which are the iron-works of *Enouf*. The modern château of the Prince d'Arenberg, with its gardens, amidst the trees on the rocky slope, is named after an abbey founded (in a side-valley) in 1101 by 139 noble ladies, the widows of Crusaders who had accompanied Godfrey de Bouillon to the Holy Land. A pleasant walk on the left bank, affording fine views of the river and the rocks of Samson, leads hence to Sclaigneaux (see above).

On the left rise the huge cliffs of *Lives*. We next pass a number of lofty conical cliffs; then, on the right ($34^1/_2$ M.), appear the massive rocks of the *Grands Malades*, so-called from a hospital for lepers, situated here in the middle ages.

$37^1/_2$ M. **Namur**, see p. 215.

31. From Liège to Aix-la-Chapelle.

35 M. Railway in 1-$2^1/_4$ hrs. (fares 5 fr. 50, 4 fr. 20, 2 fr. 90 c.). In the reverse direction: express from Aix-la-Chapelle to Liège 4 *M* 60, 3 *M* 40 pf.; from Cologne to Liège 10 *M* 90, 8 *M* 20, 5 *M* 70 pf.; from Cologne to Brussels 19 *M*, 14 *M* 20, 9 *M* 80 pf. (The German mark, worth 1s. Engl., is divided into 100 pfennigs.) Between Verviers and Aix-la-Chapelle (and Cologne) several of the express trains have first-class carriages only. — Luggage is examined at Herbesthal, the Prussian frontier-station; in the reverse direction at Verviers. Passengers by the North, the Vienna (Ostend) and the Carlsbad (Ostend) expresses have their luggage examined at Welkenraedt (p. 267).

The country traversed by the line between Liège and the Prussian frontier is remarkable for its picturesque scenery, busy manufactories, and pretty country-houses, while the engineering skill displayed in the construction of the line is another object of interest. The picturesque stream which the line crosses so frequently is the *Vesdre* (Ger. *Weser*). The rock penetrated by most of the tunnels is a bluish limestone, frequently veined with quartz, and often used for building purposes. This is the most beautiful part of the journey between England and Germany, and should if possible be performed by daylight.

Besides the main line described below another line runs from Liège to Verviers-Ouest viâ Herve (25 M., in $1^3/_4$ hr.). — From ($2^1/_2$ M.) *Chênée* (see below) the train ascends a steep gradient through the valley of the Vesdre viâ ($3^1/_2$ M.) *Vaux-sous-Chèvremont* and ($5^1/_2$ M.) *Bois de Breux* (p. 240) to (10 M.) *Fléron* (815 ft.). — 15 M. *Herve* (950 ft.; Poisson d'Or, R. $1^1/_2$, B. $^3/_4$, D. 2 fr.) is known for its cheese. — From (17 M.) *Battice* (1080 ft.), branch to ($13^1/_2$ M.) *Bleyberg* (p. 266), viâ (7 M.) *Aubel* and (10 M.) *Hombourg*. — Near (22 M.) *Dison* (640 ft.; Grand Hôtel de Paris; see p. 266) the train traverses numerous viaducts and tunnels. — 25 M. *Verviers-Ouest*, see p. 266.

Liège, see p. 239. The train starts from the *Station des Guillemins* at Liège, crosses the handsome *Pont du Val-Benoit* (view of Liège to the left) and the Meuse railway (p. 241), skirts the mountain-spur of *Kinkempois*, with its château, and beyond ($1^1/_2$ M.) *Angleur* (junction of the *Ligne de l'Ourthe*, for which see p. 251) passes the zinc-foundry of Vieille Montagne (p. 266) and crosses the *Ourthe* near its confluence with the *Vesdre*.

$2^1/_2$ M. **Chênée** (243 ft.; 8500 inhab.), at the mouth of the Vesdre, is a busy manufacturing place with copper-foundries and glass-works. — Branch-railway and steam-tramway to Liège (see pp. 239, 240).

5 M. **Chaudfontaine** (265 ft.; **Grand Hôtel des Bains*, pens. 7-10 fr.; *Hôtel d'Angleterre*, very fair; *Hôtel-Restaurant du Pont*; carriages and donkeys at the station), a small and beautifully-situated watering-place, attracts numerous visitors from Liège, from which it is also reached by local trains starting from the Station de Longdoz (p. 239). The thermal spring (104° Fahr.) used for the baths is situated on an island in the Vesdre. A suspension-bridge leads from the station over the river to the baths and 'Kursaal' (to the right), with its garden. From the back of the church a pleasant path, provided with seats, leads to the top of the hill (10 min.), which rises above the village and commands a fine view of the valley of the Vesdre, with the castle of *La Rochette* and the high-lying pilgrimage-church of *Chèvremont* (much frequented on Easter Monday). On the opposite height is a small fort. — A pleasant walk (2 hrs.) leads past *Embourg*, with another small fort belonging to the circumvallation of Liège (p. 241) and the park of the *Villa Sainval* or *Neef* (no admission), to *Tilff*, in the valley of the Ourthe (p. 251).

Beyond a tunnel we reach (7 M.) *Trooz* (305 ft.; Grand Hôtel de la Station). On the rocks to the right is perched the turreted old castle of Trooz.

A picturesque route leads from Trooz viâ *Prayon* into the gorge of the **Soumagne**, with its picturesque limestone cliffs, where the stream occasionally disappears from view. Another pleasant walk may be taken to the S. through the rocky valley of *Mosbeux*, with a handsome château, viâ *Louveigné* (800 ft.) and *Deigné*, to ($2^1/_2$-3 hrs.) *Remouchamps* (p. 254).

Several tunnels now bring us into the weapon-manufacturing part of Belgium. Various châteaux are passed (*Fraipont-Bas*, *Colon-*

heid, etc.). Beyond (10 M.) *Nessonvaux* (360 ft.) the line passes through four tunnels.

13 M. **Pepinster** (445 ft.; *Hôt. de Bellevue; Hôt. des Voyageurs; Buffet*), with 3000 inhab., is the junction for Spa and Luxembourg (see R. 32). The name is said to be derived from Pepin, the Frankish majordomo (p. 420). The beautiful park of the *Château des Masures* (M. Davignon-Calmeyn), about 1 M. farther on, to the right, is open to strangers. The park-gate is in the English Gothic style.

Stat. *Ensival* (500 ft.), on the left, is almost a suburb of Verviers.

16 M. **Verviers.** — **Railway Stations.** 1. *Verviers-Est*, the station for Vienna, Ostend, and the North Express, and also a se condary station serving the E. quarters of the town. — 2. *Verviers-Ouest*, the main station (indifferent restaurant), with the Custom House (examinat ion of registered luggage; comp. p. xvii).

Hotels. Hôt. du Chemin de Fer, Rue de la Station 17, R. from $2^1/_2$, B. $1\text{-}1^1/_4$, D. 3 fr.; Hôt. d'Allemagne, Rue de la Station; Hôt. Dethioux, Rue Hodimont 80. — **Cafés-Restaurants.** *Café des Neuf Provinces*, *Brasserie de Diekirch*, *Pschorrbräu*, all in the Place Verte. — *Tramway* between the stations and to *Dison* and *Ensival* (see above).

Verviers (540 ft.), with 49,200 inhab., excluding the adjoining communes of *Hodimont* and *Dison*, is a town of modern growth. Cloth-making has flourished here since the 18th century. Upwards of 400,000 pieces are manufactured annually in Verviers and the environs, about one-third of which is exported. Yarn is also spun here in considerable quantity. A monument erected in the Place du Martyr in 1880 commemorates *Chapuis*, a citizen executed in 1794 by the Prince Bishop of Liège, for the heinous 'crime' of celebrating civil marriages. The principal church, *St. Remacle*, has some good stained glass. In the Rue des Vieillards, leading thence to the Place du Martyr, is a monumental fountain with a bust of *Burgomaster Ortmans-Hauzeur*, (d. 1881), who was largely responsible for the Gileppe Aqueduct (p. 267). In the Place du Congrès is a bronze statue, by Paul Dubois (1898), of *H. Vieuxtemps*, the violinist, born at Verviers in 1820 (d. 1881). Verviers contains several modern Gothic churches and a new *Court House*. Pretty walks on the right bank of the Vesdre and to the residential suburbs of *Heusy* and *Lambermont*. Napoleon III. spent a night in the Hôtel du Chemin de Fer in 1870, when on his way as a prisoner to Wilhelmshöhe.

Besides the line described below, there is another between Verviers and Aix-la-Chapelle viâ Bleyberg ($20^1/_2$ M., in $1\text{-}1^1/_4$ hr.; fares 3 fr. 40, 2 fr. 60, 1 fr. 80 c.; or 2 *M* 10, 1 *M* 70, 1 *M* 20 pf.). It diverges from the Rhenish line at (8 M.) *Welkenraedt* (p. 267). 11 M. *Henri-Chapelle.* — Near ($12^1/_2$ M.) *Moresnet* (560 ft.) are several châteaux and the ruin of *Schimper*, picturesquely situated on a cliff above the Göhl. Moresnet is the Belgian station for the *Neutral Territory of Moresnet* (about $1^1/_2$ sq. M. in area; 3500 inhab.), possessed in common by Prussia and Belgium since 1816. Its capital is *Altenberg* or *Vieille Montagne* (Hôt. Bergerhoff), with once important zinc-mines. — $13^1/_2$ M. *Bleyberg* (525 ft.; Belgian customhouse), with lead and zinc mines. Branch-line to Battice, see p. 265. — $20^1/_2$ M. *Aix-la-Chapelle* (Templerbend Station), see *Baedeker's Rhine.*

18 M. *Verviers-Est.* Between Verviers and Dolhain the train passes through seven tunnels.

$21^1/_2$ M. **Dolhain** (656 ft.; *Hôtel d'Allemagne*, *Hôtel du Casino de la Gileppe*, both near the station), the last station in Belgium, a modern place, picturesquely situated in the valley of the Vesdre, occupies the site of the lower part of the ancient capital of the duchy of Limburg, which was sacked in 1288 by Duke John I. of Brabant after the Battle of Worringen, afterwards taken and pillaged at different times by the Dutch, the Spaniards, and the French, and at length entirely destroyed by Louis XIV. in 1675. On the height above it is *Limburg* (900 ft.), the upper town, with the scanty ruins of the castle of that name, the ancestral seat of an ancient family, from which the counts of Luxembourg and the German emperors Henry VII., Charles IV., Wenceslaus, and Sigismund were descended. A number of well-built houses have sprung up within the walls of the ancient fortifications, from which peeps forth the old Gothic *Church of St. George*, containing a tabernacle of 1544, the tomb of a Princess of Nassau (d. 1672), and a Romanesque crypt. The site of the old castle is partly occupied by the elegant château of the Andrimont family of Liège, to the gardens of which visitors are admitted on application. Fine view from the old Esplanade. — To Bleyberg, see p. 266.

From Dolhain a branch-line (6 M., in 37 min.) ascends the valley of the Vesdre viâ *Limburg* (see above), *Goé* (735 ft.), and *Membach* to *Eupen* (see below). From *Béthane* (Restaurants Dejardin and Legras), the station for Goé, a visit may be paid to the imposing **Barrage de la Gileppe** (*Hôtel La Gileppe*, R. $2^1/_2$, D. 3 fr.), a triumph of modern engineering, constructed in 1867-78 by Messrs. Braive, Caillet, & Co. of Brussels, from a plan by the engineer *Bidaut* (d. 1868), for the purpose of forming a reservoir of pure, soft water for the use of the cloth-factories of Verviers. The lake or reservoir thus formed is connected with Verviers by an aqueduct, $5^1/_2$ M. long, built by *Moulan*. On the top of the embankment couches a colossal lion, 43 ft. in height, constructed by Bouré with 187 blocks of sandstone. The total cost of these water-works amounted to seven million francs. — A pleasant walk may also be taken down the Vesdre to Chênée (p. 265).

The train now ascends the deep valley of the Vesdre. (24 M.) *Welkenraedt* (840 ft.; p. 266) we leave the country of the Walloons (p. xiv), and enter a German-speaking district.

25 M. **Herbesthal** (*Hôtel Bellevue; Hôtel Herren; *Railway Restaurant*), the first Prussian station, is the junction for *Eupen* (Hôtel Reinartz) and *Raeren* (St. Vith-Malmedy, see p. 255). The custom-house formalities cause a detention of about $^1/_2$ hr. for trains from Belgium. — Beyond ($27^1/_2$ M.) *Astenet* the train crosses the *Göhl Valley* by a viaduct 690 ft. long and 125 ft. high. $29^1/_2$ M. *Hergenrath*, the German station for the neutral district of *Moresnet* (p. 266). $32^1/_2$ M. *Ronheide*.

35 M. **Aix-la-Chapelle** (see *Baedeker's Rhine*). Thence to *Maastricht*, see R. 16; to *Cologne*, *Düsseldorf*, etc., see *Baedeker's Rhine*.

32. From Pepinster to Trois-Ponts *(Luxembourg)*. Spa.

26 M. Railway in $1^1/_4$-$1^1/_2$ hr. (fares 4 fr., 2 fr. 70, 1 fr. 55 c.); to ($7^1/_2$ M.) *Spa* in 22-36 min. (fares 1 fr. 20, 80, 50 c.); to ($47^1/_2$ M.) *Luxembourg* in 2-$3^1/_4$ hrs. (fares 7 fr. 30, 5 fr. 60, 3 fr. 90 c.). Passengers coming from Liège usually have to change carriages at Pepinster.

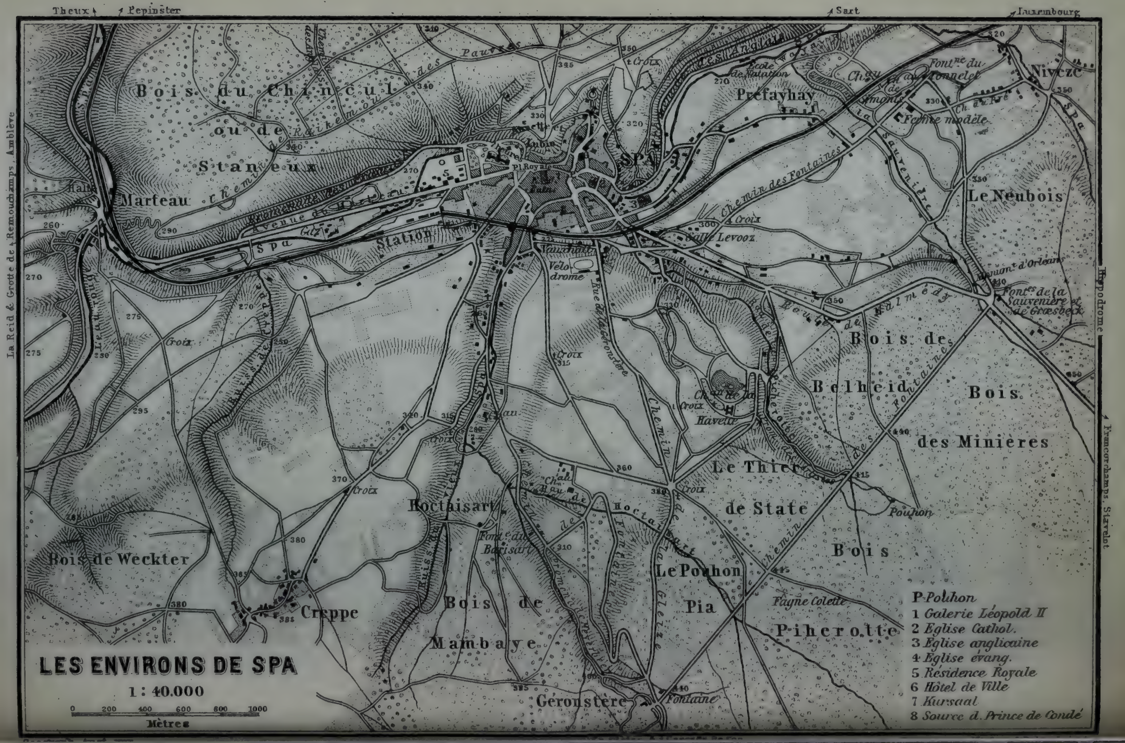
Pepinster, see p. 266. The wooded valley of the *Hoëgne*, which the railway ascends, is enlivened by a succession of country-houses, gardens, and manufactories. From the bridge at ($1^3/_4$ M.) *Juslenville* we have a pretty view of the château, park, rocks, and high-lying church of that name. — Near ($2^1/_2$ M.) *Theux* (590 ft.; Hôtel-Restaurant aux Armes de Franchimont), a quaint little town with several cloth-factories and iron-works, rises a hill on which, to the left, stands the ruined castle of *Franchimont*, the seat of the margraves of Franchimont (p. 242) down to 1048 and destroyed in 1487 and 1794 (key kept in the village of *Marché de Theux*, to the left, opposite the Lazarist convent). The last proprietor is said to have been a robber-knight, who possessed vast treasures buried in the vaults beneath his castle, where they remain concealed to this day. The tradition is gracefully recorded by Sir Walter Scott in his lines on the Towers of Franchimont, —

> 'Which, like an eagle's nest in air,
> Hang o'er the stream and hamlet fair.
> Deep in their vaults, the peasants say,
> A mighty treasure buried lay,
> Amass'd through rapine and through wrong
> By the last lord of Franchimont'.

Above Theux the Hoëgne describes a wide curve towards the E., and the train enters the valley of the *Wayai*. $4^1/_2$ M. *La Reid;* the village is on the hill, 2 M. to the right (comp. p. 272). Farther on, also to the right, lies (6 M.) *Marteau* (p. 271).

$7^1/_2$ M. **Spa.** — The omnibuses of the larger hotels are in waiting at the Railway Station *(Restaurant)*.

Hotels. *Grand Hôtel Britannique, Rue de la Sauvenière, with pretty grounds, R. from 10, B. 2, déj. 4, D. 6, omn. $1^1/_2$ fr., fashionable (no pension rates); *Hôtel de Flandre, Rue Xhrouet 1, R. from 5, B. $1^1/_2$, déj. $3^1/_2$, D. 5, omn. 1 fr., with baths and garden; *Bellevue, Avenue du Marteau, R. from 6, B. $1^1/_2$, déj. $3^1/_2$-4, D. 5-6, pens. from 15, omn. 1 fr. — Hôtel d'York, Rue Xhrouet, R. from $3^1/_2$, B. $1^1/_2$, déj. 3, D. 5, omn. 1 fr.; Grand Hôtel des Bains, Place Royale, with lift and baths, R. from 4, B. $1^1/_2$, déj. $3^1/_2$-4, D. $4^1/_2$ fr.; Hôt. de l'Europe, Rue Entre-les-Ponts, R. from $4^1/_4$, B. $1^1/_2$, déj. $3^1/_2$, D. $4^1/_2$, pens. from 11, omn. 1 fr. — Hôtel de Laeken, Rue Léopold, R. 3-6, B. 1, déj. 2, D. 3, pens. 7-10 fr.; Hôt. Royal et du Nord, Place Pierre-le-Grand, R. 3, B. 1, déj. $2^1/_4$, D. $2^1/_2$, pens. 6 fr.; Hôtel de la Poste, Rue du Marché 1, R. 3-5, B. $1^1/_4$, déj. $2^1/_2$, D. $3^1/_2$, pens. 9-12 fr.; Continental, Rue Royale 11, opposite the Kursaal, R. 2-4, B. 1, déj. 2, D. 3, pens. 8-10 fr.; Hôt. des Etrangers, Rue du Marché 42, R. from 3, B. 1, déj. $1^1/_2$, D. 3, pens. 8 fr.; Hottermann, Place Pierre-le-Grand; Hôt. de Cologne, Avenue du Marteau 45, R. 2-5, B. 1, déj. 2, D. $2^1/_2$-3, pens. from 7 fr.; Hôt. de Portugal, Place Royale, R. 2-4, B. 1, déj. 2, D. 3 fr.; Chaîne d'Or, Rosette, both in the Avenue du Marteau;


LES ENVIRONS DE SPA
1 : 40.000
0 200 400 600 800 1000
Mètres
Theux
Pepinster
Sart
Luxembourg
Hippodrome
Francorchamps, Stavelot
La Reid & Grotte de Remouchamps, Amblève
Bois du Chincul
ou de
Staneux
Marteau
Avenue du Marteau
Station
Spa
SPA
Pl Royale
Vauxhall
Velo drome
Rue de la Géronstère
Chemin des Fontaines
Salle Levooz
Prefayhay
Ecole de Natation
Ferme modèle
Nivezé
Le Neubois
Route de Malmedy
Fontes de la Sauvenière et de Groesbeck
Bois de Belheid
Bois des Minières
Le Thier
Bois de State
Bois Piherotte
Fagne Colette
Le Pouhon
Pia
Hoctaisart
Bois de Mambaye
Géronstère
Fontaine
Creppe
Bois de Weckter
Havette
Pouhon
Croix
P Pouhon
1 Galerie Léopold II
2 Eglise Cathol.
3 Eglise anglicaine
4 Eglise évang.
5 Résidence Royale
6 Hôtel de Ville
7 Kursaal
8 Source d. Prince de Condé

Hôt. de Versailles, Rue de l'Hôtel-de-Ville, R. from 2, B. 1, déj. 2, D. 2½, pens. 6 fr.; Hôt. des Arcades, Hôt. des Touristes, both in the Avenue de la Gare. — Pension Belvédère, Avenue du Lawn-Tennis, in a lofty and open situation, with garden, pens. 6½-8 fr., patronized by the English and Americans. — Furnished Apartments easily obtained.

Restaurants. *Kursaal*, see p. 270; at most of the above-named hotels; *Rocher de Cancale*, in the Grand Hôtel des Bains; at the *Promenade de Sept-Heures;* at the *Géronstère*, the *Sauvenière*, and *Barisart*, all dear. — **Beer** at the *Taverne de Munich*, *Hôt. de Portugal*, these two in the Place Royale; *Hôt. Hottermann*, Place Pierre-le-Grand.

Carriages. Per drive of ½ hr. 1½ fr., each addit. ¼ hr. 75 c.; at night (12-5) 3 and 1 fr.; trunk 20 c. — '*Tour des Fontaines*' (a visit to the different springs; 2 hrs.) with one horse 6, with two horses 10 fr.; to *Sart* and *Francorchamps*, returning viâ *Malchamp* and the *Sauvenière* (3½ hrs.), 10 and 15 fr.; *Theux* and *Franchimont* (2½ hrs.), 8 and 10 fr.; *Grotte de Remouchamps* (3 hrs.), 15 and 20 fr.; *Cascade de Coo* (3 hrs.; railway, see p. 272), 16 and 25 fr., viâ Stavelot 18 and 30 fr.; *Baraque Michel*, 25 and 40 fr.

Horses. Ponies ('bidets'), of a peculiar variety and as sure-footed as asses or mules, are much used; ride of 2 hrs. 5 fr.; each additional hour 2 fr.; *Grotte de Remouchamps* 15 fr.; *Cascade de Coo* 15 fr.

Season Tickets for the Kursaal, the Promenade de Sept-Heures, the Salon de Conversation, the Museum, the Pouhon, and the Lawn Tennis Courts 60 fr., for 2 pers. 96, 3 pers. 108, 4 pers. 120 fr. Monthly ticket 30 fr., fortnightly ticket 20 fr. (reduced rates for families), daily ticket 2 fr. (to the Promenade de Sept-Heures alone 1 fr., after 7 p.m. 50 c.). Holders of season, monthly, and fortnightly tickets are entitled to a discount of 25 per cent on the charges at the baths, in the theatre, and at fêtes. — The gaming-rooms of the Cercle des Etrangers, in the Kursaal, are open to members only.

Visitors' Lists are published in '*La Saison de Spa*' and '*Le Journal des Etrangers*'.

Concerts in the Promenade de Sept-Heures at 2.30 and 8 p.m. (see p. 270) from mid-May to mid-October. Classical concerts on Wed. and Frid. evenings.

Post and Telegraph Office, Rue Louise (open 7 a.m. to 7 p.m., Sun. 9-12).

Clubs. *Cercle des Etrangers*, at the Kursaal (see above); *Union Club; Lawn Tennis Club.*

Horse Races in the *Hippodrome de Sart.* — **Pigeon Shooting** in the former *Hippodrome de la Sauvenière.* — **Regattas** and **Venetian Fêtes** on the Lac de Warfaaz (p. 271).

Baths: **Etablissement des Bains* (p. 270), Place Royale, open 6 a.m. to 6 p.m.; baths 1 fr. 80 c.-5 fr. 50 c. — **Swimming Bath**: *Ecole de Natation*, Promenade du Lac (60 c.).

Bookseller & Library: *Engel-Krins*, Rue Royale 25.

English Church Service, in the handsome English Church of SS. Peter & Paul (Pl. 3) in the Boul. des Anglais; Sunday services at 8.30, 11, and 7.30; daily at 8.30 a.m. — *Presbyterian Service* in July and August at the Chapelle Evangélique. Chaplain, *Rev. C. H. Harrison, B. A.*

British Vice-Consul, *H. Hayemal.*

Spa (820-1080 ft. above the sea-level), a small, attractive-looking town with 8600 inhab., is prettily situated at the S. base of wooded heights, at the confluence of the *Wayai* or *Spa* and the *Picherotte.* Like other watering-places, it consists chiefly of hotels and lodging-houses, while numerous shops and bazaars with tempting souvenirs and trinkets, a pleasure-seeking throng in the promenades, and numbers of importunate valets-de-place and persons of a similar class, all combine to indicate that character which occasioned the introduction of its name into the English language as a generic term. This, the original and genuine 'Spa', the oldest European watering-place of any importance, has flourished since the 16th cent., though it attained its zenith in the 18th century. Peter the Great was a visitor here in 1717, Gustavus III. of Sweden in 1780, the Emp. Joseph II. and Prince Henry of Prussia in 1781, and the Emp. Paul, when crown-prince, in 1782. After the French Revolution its prosperity began to decline, but it has of late regained much of its popularity, and many new buildings have sprung up. It is now frequented by upwards of 15,000 visitors annually, a large proportion of whom are English. The Season lasts from May to October, and is at its height in August. The pretty painted and varnished woodwares offered for sale everywhere are a speciality of Spa ('Bois de Spa'). The 'Elixir de Spa' is a fine liqueur.

The town is entered from the station by the Avenue du Marteau (p. 271), which leads past the former *Queen's Palace* (Pl. 5) and the side-entrance of the *Promenade de Sept-Heures* (see below) to ($^1/_2$ M.) the *Place Royale*, on the left side of which is the chief entrance of the Promenade de Sept-Heures, while to the right is the *Etablissement des Bains*, a Renaissance structure by Léon Suys (1866-68). — Near this point, in the Rue Royale, is the *Kursaal* (Pl. 7), erected by Chambin in 1903-1905 as an extension of the old Casino (1769) and containing a café-restaurant, ball, concert, gaming, and reading rooms, and a theatre (see p. 269).

In the Place Pierre-le-Grand, in the centre of the town, and nearly opposite the Kursaal, is situated the chief of the sixteen mineral springs, called the *Pouhon* (Pl. P; the Walloon word *pouhî* = *puiser* in French, and *pouhon* = *puits*, or well). The pump-room is adjoined by covered promenades, conversation-rooms, and a beautiful winter-garden. The water of this spring (50° Fahr.), which is perfectly clear, and strongly impregnated with iron and carbonic acid gas, is largely exported. Adjacent, in the Rue Dundas, is the *Pouhon du Prince de Condé*, the water of which is also exported.

A few paces to the S.E. of the Pouhon, at the beginning of the Rue de la Sauvenière, is the so-called *Cascade Monumentale*, a fountain with genii by J. Jaquet. — The adjacent Romanesque *Parish Church* (Pl. 2), in the Rue Xhrouet, was built in 1884-85 from designs by J. P. Cluysenaar.

The favourite lounge of visitors in the afternoon and evening is the *Promenade de Sept-Heures*, shaded by magnificent old elms (some of them planted in 1752), where a good band plays (p. 269). In bad weather the band plays in the *Galerie Léopold Deux* (Pl. 1), which includes the *Salon de Conversation* and the small *Musée Communal* (pictures, etc.). — Pleasant paths diverging from the promenades ascend the hills, leading through the woods to fine points of view. Opposite the music-pavilion of the Place Royale is an ascent (cable-railway projected) to the *Montagne d'Annette et Lubin*, also known as the *Spaloumont* (pleasant walks). We may thence extend our walk down to ($4^1/_2$ M.) the valley of the *Chawion*, which flows into the Wayai near La Reid (p. 272).

At the E. end of the town (reached from the Pouhon by following the Rue du Marché to the left) is the *Boulevard des Anglais*, which ascends along the Wayai, passing the *English Church* (Pl. 3). About 1 M. farther on is the artificial *Lac de Warfaaz*. Near the S. end of the lake is the spring of *Nivezé*, now named the *Source Marie-Henriette*, the water of which supplies the Etablissement des Bains.

The various springs in the environs are most conveniently visited in the following order in $2^1/_2$-3 hrs. *('le tour des fontaines')*. From the Boul. des Anglais we follow the road leading to the right through the village of *Préfayhay* and joining the Route de Tonnelet beyond the railway. This leads to the left to the *Tonnelet* (250 ft. higher than the Pouhon; $1^1/_2$ M. from Spa), a spring now less in vogue than formerly.

From the Tonnelet a *Road ascends to the S., viâ *Le Neubois* and through forests of birch and pine, to the (20 min.) *Sauvenière* (restaurant), situated 460 ft. above the Pouhon, on the road from Spa to Francorchamps and Malmedy. Close to it is the *Groesbeck* spring, surrounded with plantations, where a monument was erected in 1787 (Promenade d'Orléans) by the Duc de Chartres (Louis Philippe), to commemorate the fact that his mother, the Duchess of Orleans, was cured of a serious illness by the waters of the Sauvenière.

Opposite the Restaurant de la Sauvenière a promenade leads at a right angle from the highroad to the (40 min.) *Géronstère* (restaurant), situated 470 ft. higher than the Pouhon, and also reached ($2^1/_2$ M.) by a direct road from Spa. [Leaving the Place Pierre-le-Grand by the church on the right, we pass the Hôtel de Flandre and ascend the Rue du Vauxhall; about 100 yds. from the railway, we observe, on the left, the former gambling-house of *Vauxhall* (1776), now an orphanage, beyond which the road is called the Rue de la Géronstère.] The *Géronstère Spring* was formerly the most celebrated. Its properties were tested by Peter the Great, whose physician extols them in a document still preserved at Spa. — The highroad leads to the S. to the ($7^1/_2$ M.) Waterfall of Coo (see p. 255).

In returning to Spa from the Géronstère we soon strike a pleasant carriage-road or the **Promenade Meyerbeer* on the left, leading in 20 min. to the *Barisart* (165 ft. above the Pouhon), which was not enclosed till 1850 (restaurant). Thence to Spa about 1 M.

A beautiful level promenade is afforded by the *Avenue du Marteau*, which has four rows of trees and is bordered here and there with villas, and by the *Promenade des Français*, which lead from the Place Royale to the W., following the course of the *Wayai*, to ($1^3/_4$ M.) *Marteau* (p. 272), a hamlet with a château and gardens.

Excursions from Spa. — The **Baraque Michel** (2200 ft.; *Hôtel Rigi*), the highest point in Belgium, belonging to the *Hohe Venn* group on the Prussian frontier, may be reached on foot viâ *Sart-lez-Spa* (p. 272) or (easier) from *Hockai* (see below; to the Baraque, 4½ M.). The panorama from the tower of *Botrange* (2280 ft.), the highest point of the group, on German soil, is more extensive.

To the Cascade of Coo. This expedition may be made either by railway to *Trois-Ponts* (see below), or by road (10 M.; carr., see p. 269). The road leads past the Géronstère and ascends to the *Plateau de Fagnes.* Farther on the road forks: the right arm leads viâ (4½ M.) *Cour*, *Borgoumont* (with a new Provincial Sanatorium), *La Gleize* (p. 255), and *Roanne* to Coo.

To Remouchamps, 10-12 M. (carr., see p. 269). The road descends the valley of the *Wayai* to the station of *La Reid* (p. 268), and then ascends to the left, through a pretty valley, to *Hestromont* and the village of *La Reid* (885 ft.; 2 M. from the station), where there is a lime-tree with a girth of 18 ft. (planted in 1640). It here unites with the steep but more direct bridle-path (¾ hr. less) from Marteau (p. 271) viâ *Vieux-Pré.* Beyond *Hautregard* the road descends to *Remouchamps* (p. 254).

The Luxembourg line beyond Spa at first runs towards the E., traversing a hilly and partly-wooded district, and afterwards turns to the S. (views to the left). 12½ M. *Sart-lez-Spa* (1223 ft.); 15 M. *Hockai* (village on the hill to the left); 17½ M. *Francorchamps* (1535 ft.). We then descend rapidly, soon obtaining a fine view of Stavelot.

22½ M. **Stavelot** (950 ft.; **Hôtel d'Orange*, R. 1½, B. 1, D. 2½, pens. 5 fr.; *Hôtel du Commerce*, very fair), a busy manufacturing town with numerous tanneries and 8540 inhab., on the *Amblève*, which was the seat of abbots of princely rank and independent jurisdiction down to the Peace of Lunéville in 1801. The Benedictine Abbey was founded as early as 651, and its possessions included Malmedy (see below). Part of the Romanesque tower only of the abbey-church is now extant. The parish-church contains the **Châsse de St. Remacle*, Bishop of Maastricht in 652-62, a reliquary of embossed copper, gilded, enamelled, and bejewelled, 6½ ft. long, 2 ft. wide, and 3¼ ft. high (apply to the sacristan; fee). The niches at the sides are filled with statuettes of the Twelve Apostles, St. Remaclus, and St. Lambert, in silver, executed in the 13th century.

From Stavelot to Coo. The following route (5-6 M.) is recommended to pedestrians. A few paces from the station in the direction of the town (fine view) a path crosses the railway and leads to the left. Beyond the village of *Parfondry* the path forks (guide-post), the branch to the right, crossing the hill, being the shorter, that to the left affording a good view; near Coo is the *Belvédère Jean.*

About 5 M. to the N.E. of Stavelot (diligence twice daily, crossing the Prussian frontier halfway), in a pretty basin of the *Warche*, lies the Prussian town of **Malmedy** (1080 ft.; *Cheval Blanc*, very fair, pens. 4-5 *M*; *Grand Cerf; Jacob*), the chief town of a Walloon district, which formerly belonged to the independent Benedictine abbey of Malmedy-Stavelot (see above) and fell to Prussia in 1815. From Malmedy to *Aix-la-Chapelle* (p. 267), 51 M., railway in 3¼ hrs.

The line now follows the valley of the Amblève. — 26 M. *Trois-Ponts* (see p. 255), where carriages are changed. Cascade of Coo, see p. 255. — Continuation of the line to (45 M.) *Trois-Vierges* (and *Luxembourg*), see R. 28.

Verviers
Köln
Marloie
Libramont
Bihain
Bovigny
Beho
Maldingen
Lommerswlr
Bleialf
Gondenbrett
Gondelsheim
Brandscheid
Prüm
Lissingen
Wallersheim
Samrée
les Tailles
Mont-le-Ban
Berismenil
Dinez
Wibrin
Cherain
Renglez
Limerlé
Houffalize
Steinbach
Tavigny
Bonnerue
Mabompré
Bertogne
Pied du Mont
Hardigny
Noville
Longchamps
Bourcy
Longvilly
Bastogne
Bizory
Wardin
Benonchamps
Assenois
Donkholz
Ob.-Wiltz
Thommen
Grüfflingen
Oudler
Reuland
Dürler
Ourthe
Lengeler
Malscheid
Weiswampach
Ulflingen
(Trois Vierges)
Klause
Hetzingen
Hoffelt
Asselborn
Heinerscheid
Trotten
Clerf
(Clervaux)
Marnach
Munshausen
Bögen
Drauffelt
Enscheringen
Wintersiet
Winterspelt
Steffeshausen
Heckhuscheid
Lützkampen
Ouren
Leidenborn
Sevenich
Eschfeld
Arzfeld
Irrhausen
Dahnen
Daleiden
Dasburg
Lichtenborn
Waxweiler
Jucken
Pronsfeld
Watzerath
Giesdorf
Schönecken
Winringen
Euelsberg
Lünebach
Lascheid
Reuland
Mürlenbach
Kill-Wald
Neuerburg
Leimbach
Weidingen
Wiersdorf
Bitburg
Dudeldorf
Kilburg
Erdorf
Malberg
Vianden
Diekirch
Ettelbrück
Bettendorf
Bollendorf
Welschbillig
Kordel
Speicher
Fauvillers
Tintange
Bauschleiden
Eschdorf
Heiderscheid
Harlingen
Böwen
Mecher
Wilwerwiltz
Alscheid
Lellingen
Hosingen
Eisenbach
Gemünd
Rodershausen
Stolzembourg
Putscheid
Bettingen
Messerich
Oberweis
Nusbaum
Wolsfeld
Esslingen
Idenheim
Eisenach
Moestroff
Reisdorf
Dillingen
Erpeldingen
Feulen
Mertzig
Grewels
Arsdorf
Bondorf
Rambruch
Buschrodt

LUXEMBURG
TRIER
ARLON
LONGWY
DIEDENHOFEN
MERZIG
Saarburg
Grevenmacher
Remich
Sierck
ESCH
Bettembg.
Mersch
FRANCE
LOTHRINGEN
Luxemburg
Namur
Virton
Longuyon
Conflans-en-Jarnisy
Saarbrück
Saarbrücken
Mosel
Sauer
Saar
Alzette
49° 30'

Geograph. Anstalt von Wagner & Debes, Leipzig.
Kilomètres 1:500.000 Engl. Miles

LUXEMBOURG.

The *Grand-Duchy of Luxembourg*, with an area of about 1000 sq. M. and 236,500 inhab. (almost all Roman Catholics), forms the E. half of the old duchy of Luxembourg, which has shared the vicissitudes of the Netherlands since its union with Burgundy in 1443. From 1839 to 1890 it was connected with Holland by a personal union. Down to 1866 it was a member of the Germanic Confederation, but in 1867 it was declared by the Treaty of London a neutral territory, with a separate administration. After the death of King William III. of Holland in 1890, it passed according to the treaty of succession to the Grand-Duke Adolf (of Nassau; b. 1817).

The N. part of the duchy, sometimes called the *Oesling* or *Eisling*, lies on the S. slope of the Ardennes and shares the general characteristics of that district, consisting of a somewhat monotonous plateau (with an average height of about 1500 ft.), with extensive woods and a somewhat raw climate. The S. and more fertile part of the duchy (700-1000 ft. above the sea) belongs to the district of Lorraine. The numerous deeply-cut valleys offer many points of interest to the tourist and artist, and their picturesque ruined castles have seldom been marred by the touch of the 'restorer'.

The inhabitants, though of pure Teutonic race, are strongly French in their sympathies, especially in the upper classes. The popular language is a low-German dialect, very unintelligible to strangers; the official languages are French and German. The official currency is the same as in Belgium (francs and centimes), the grand-duchy having joined the Latin Monetary Union; but, with the exception of the smaller copper and nickel coins, German money is almost alone met with.

The hotels, though unpretending, are generally good and their charges moderate. They are apt to be crowded in August.

The best map of the grand-duchy is that of J. Hansen in Paris (fifteen sheets on a scale of 1:50,000).

33. From *(Liège)* Trois-Vierges to Luxembourg viâ Ettelbrück.

43 M. Railway in $1^1/_2$-$2^1/_2$ hrs. (fares 7 fr., 4 fr. 65c., 3 fr.).

From Liège to Trois-Vierges (German *Ulflingen*), see R. 28. — *Trois-Vierges*, see p. 255.

Beyond Trois-Vierges the railway, now under German management, continues to follow the *Wolz*. 3 M. *Maulusmühle*, properly *Maulfesmühle*. The sides of the valley increase in height, their upper slopes being wooded. — 5 M. **Clerf** or *Clervaux* (Clara vallis), a picturesquely-situated industrial place (*Hôtel Köner*, pens. 4 fr., well spoken of) to the E. of the line, with an old castle, a beautiful villa belonging to the Count de Berlaymont, and a monument in memory of the peasants' rising in 1798. It is visible from the line before and after the passage of the tunnel, but not from the station. Fine view from the adjoining hill called 'Gibraltar' and from the Pavilion. — On a rocky knoll opposite the station lies the *Loretto Chapel*. — An omnibus runs from Clerf to *Dasburg* (p. 281).

Pedestrians will be repaid by alighting from the train at Maulusmühle and walking thence to Clerf. They follow the right slope of the valley till they reach the road descending from ***Asselborn***, with its leaning church-tower. — At ***Hetzingen***, 3 M. from Asselborn, is the old ***Klause***, with a celebrated carved altar. Near the adjacent frontier-village of ***Hoffelt*** begins a subterranean canal, 1½ M. long, which was intended to connect the Rhine and the Maas, but was abandoned in 1830. — Another pleasant walk may be taken from Clerf along the left bank of the Wolz through the parish ('Kischpelt') of ***Pintsch***, viâ ***Drauffelt*** (see below), to ***Encheringen*** near Wilwerwiltz (see below); and thence over the hills (the ***Plackige Lei***) to *Erpeldingen* and (3½ hrs. from Clerf) *Niederwiltz* (see below).

Several tunnels now follow in rapid succession. 8 M. *Drauffelt*. 11 M. *Wilwerwiltz* (Schwinnen-Huberti's Inn); diligence viâ the high-lying village of *Hosingen* (Hippert's Inn) to *Dasburg* (p. 281).

Below Wilwerwiltz the valley contracts, and as far as Kautenbach it is known as the *Clerfthal*. The numerous windings of the *Wolz*, which is crossed by ten bridges, are avoided by five tunnels. Between the second and third tunnels, to the left, is the picturesque castle of **Schütburg*, still partly inhabited (ascent in ¾ hr. from Kautenbach viâ *Altscheid*, fatiguing).

15 M. **Kautenbach** (*Rail. Restaurant*, with rooms), a quaint village at the meeting of the *Wiltz* and the Wolz, with houses clinging to the face of the rock. — A branch-line runs hence to (17½ M.) *Bastogne* (p. 227) viâ *Wiltz* (see below).

A highly interesting walk may be taken to *Wiltz* (railway, see above and p. 228), with which may be combined a visit to ***Esch an der Sauer*** (6-7 hrs.). Leaving Kautenbach we proceed viâ *Merckholz* to *Niederwiltz* (Hames' Inn, at the station), a brisk little town with leather and cloth factories, on the left side of the valley.

A road leads hence, on the other slope of the valley, to **Oberwiltz** (***Hôtel des Ardennes***, R. & B. 2½ fr., carriage 10 fr. per day; ***Hôt. du Commerce***, R. 2, B. ¾, D. 2½, pens. 5½ fr.), situated on a narrow ridge which is crowned by an old castle (best view from the road to Esch). Beyond the next cross-roads we descend, following the telegraph-wires (shorter footpaths), into a wooded basin. On the hill to the right lies the village of ***Büderscheid***. A little lower down we find ourselves at the mouth of the tunnel by which the road to Esch penetrates the high and serrated wall of the ***Kohlesterlei***. Following the windings of the ***Sure*** or ***Sauer*** (fine retrospective view of the cliffs), we see above us the ***Chapel of St. Anna***. Beyond the last bend lies **Esch an der Sauer** *(Hôtel de la Sure)*, an unimportant village in a romantic and sequestered situation, from which it is also called ***Esch-le-Trou*** ('Esch in the hole'). The ruins of the **Castle*, in the 11-13th cent. the seat of a branch of the ducal family of Lorraine, occupy the top of a bare black rock, bifurcated by a deep indentation and surrounded by loftier heights. The best view of the castle-rock is obtained from the S. side. — In returning we may either follow the direct route to Kautenbach (2½ hrs.) over the plateau, viâ *Hacher* and *Goesdorf* (with an abandoned antimony mine), or proceed by the pleasant road (also diligence) on the left bank of the Sauer to *Göbelsmühle* (6 M.; p. 275). This road diverges from the Wiltz road at the finger-post just on this side of the Sauer bridge, opposite the inn of *Reuter-Pennink*, and leads high up on the hillside to the left (views) past ***Heiderscheidergrund***, a prettily situated village on the right bank of the Sauer. About 3 M. farther on is ***Tadler***, with a small waterfall. Below the Bochholtz Mill, to the left, is the huge and precipitous ***Teufelslei***, and near ***Derenbach*** rises another imposing rock. We now cross the Sauer twice and reach the narrow ravine of *Göbelsmühle*. — On the highroad, 1½ M. to the S.W. of Heiderscheidergrund, is the high-lying village of ***Eschdorf*** (Hôt. Weiler, well spoken of), commanding extensive views.

The railway continues to follow the narrow, rocky valley of the *Wiltz*, which at this point is only partly accessible to walkers. Three tunnels. $17^1/_2$ M. *Göbelsmühle* (Lauterbour, poor), at the confluence of the Wiltz and the *Sauer*. A pleasant walk may be taken by the road descending the valley of the Sauer towards Hoscheid. — Three more tunnels. On a height to the left is *Schlindermanderscheid*. To the right, on an isolated hill, is the castle of *Burscheid*.

The castle, with its triple wall, keep, and watch-towers, owes its dilapidated condition partly to a bombardment by the French in 1685, but chiefly to modern vandalism. We cross the handsome new stone bridge (one arch 125 ft. in span) at Michelau (see below) and ascend by the new road to the (40 min.) castle and the village of ***Burscheid*** (1670 ft.; inn), which is situated higher up. From the top a rough path leads direct to Göbelsmühle viâ ***Fischeiderhof***, and a picturesque new road also leads thither in $1^1/_2$ hr.

20 M. *Michelau.* The valley of the Sauer contracts, and the train passes through three tunnels. The rocky scenery of this part of the valley (***Wildlei, Scharflei, Jaufferslei, Predigtstuhl***) is better viewed from the road (a walk of about $2^1/_2$ hrs.). — The château of *Erpeldingen* (stat.) contains an alabaster chimney-piece of the Renaissance, illustrating the story of Mucius Scævola. The valley now expands and forms a wide basin, in which, above the confluence of the *Alzette* and the Sauer, lies —

$53^1/_2$ M. **Ettelbrück** (640 ft.; *Herckmans; Wieser; Hôtel de l'Amérique; Hôtel du Rhin; Hôtel Pütz*, R. 2, B. $^3/_4$, D. 2 fr.; *Rail. Restaurant*), a small town (4000 inhab.), with an interesting church, pleasantly situated at the confluence of the *Warke* and the *Alzette*. Fine view from the *Nuck*. Beautiful road to (4 M.) *Welscheid* in the valley of the Warke.

From Ettelbrück to ***Diekirch*** and ***Wasserbillig***, see p. 280.

From Ettelbrück to Petingen, 33 M., railway in $1^3/_4$-$2^3/_4$ hrs. (fares 4 fr. 40, 3 fr. 30, 2 fr. 20 c.). — The train follows the Luxembourg line (see below) for a short distance and then enters the valley of the *Attert* at (3 M.) *Colmar-Usines.* — 5 M. ***Bissen;*** $9^1/_2$ M. ***Useldingen***, with a ruined castle and Gothic chapel. A little to the S.E. is the ***Helperknap***, with traces of a Roman camp. Next come ***Nördingen*** (branch-line to ***Martelingen***), ***Klein-Bettingen*** (23 M; p. 229), and other small stations. — 33 M. ***Petingen***, see p. 279.

At Ettelbrück the train enters the valley of the *Alzette*, which is at first narrow and picturesque, and follows it to Luxembourg. To the right, on a wooded hill, stands the château of *Birtringen*. — 26 M. *Colmar-Berg* (Meris; Concemius), at the confluence of the Alzette and *Attert* (see above). Halfway up the hill is the old castle of *Berg*, once belonging to the Counts of Nassau, partly rebuilt in the English-Gothic style by King William III., and now a summer-residence of the Crown Prince; it is surrounded with pleasant grounds (visitors admitted). — The valley again contracts. Tunnel. 28 M. *Kruchten.*

From Kruchten to Larochette, 8 M., narrow-gauge railway in 40 min. (fares 1 fr. 5, 65 c.). The line runs viâ ***Dorf Kruchten***, ***Schrondweiler***, and

Medernach (where numerous Roman antiquities were found). — 8 M. Larochette, Ger. *Fels* (*Hôtel de la Poste*, R. $1^{3}/_{4}$, pens. 5 fr.; *Hôtel de Larochette*, R. 2, B. $^{3}/_{4}$, D. 2-$2^{1}/_{2}$, pens. 5 fr., both in the market-place; *Hôtel Ginter*, with garden, R. from $1^{3}/_{4}$, B. $^{3}/_{4}$, D. $1^{3}/_{4}$, pens. 6 fr.), finely situated in the wooded valley of the *Weisse Erenz* and adapted for a stay of some duration. The finest view is obtained from the rocky terrace behind the church, which is also the starting-point for various pleasant footpaths. On a rock rising perpendicularly above the town are the extensive ruins of the old *Castle (reached by the 'Chemin de la Ruine'; small fee to the attendant; ring). The hall, chapel, kitchen, and well-house are all interesting. The tower on the opposite rock is a relic of a fortress which completely commanded the valley.

From Larochette we may proceed to (ca. 1 hr.) the château of *Meysemburg* (shown in the absence of the owner, the Duc d'Arenberg). We follow the Erenzen road to ($^{3}/_{4}$ M.) the inn, the landlord of which will open the park-gates to those provided with a note from either of the hotels at Larochette. — From Meysemburg we may go on viâ *Fischbach* (château) and *Weyer* to *Burglinster* (p. 280) in $2^{1}/_{2}$ hrs., or viâ *Angelsberg* to *Mersch* (see below) in $1^{1}/_{2}$ hr.; viâ *Christnach* to the valley of the *Schwarze Erenz*, see p. 282. The valley of the *Manzenbach* has some fine rocks.

$31^{1}/_{2}$ M. **Mersch** (720 ft.; *Hôtel-Restaurant de la Gare; Hôtel Steffen; Weyer;* carriage 10 fr. per day), a small town at the confluence of the *Eisch*, the *Mamer*, and the Alzette. The château (17th cent.) contains some fine vaulted apartments.

Excursions. — The **Valley of the Eisch** is characterized by picturesque sandstone formations and fresh green woods. We proceed from Mersch, viâ *Reckingen*, to the ($1^{1}/_{4}$ hr.) château of ***Hohlenfels**, perched upon a weather-beaten rock and now occupied by a farmer (small fee). The newer portion of the building dates from the 16th cent.; the remains of the older part include a lofty tower (fine view from the top), with two vaulted chambers. A little higher up lies the poor hamlet of *Hohlenfels* (no inn). On the way to the castle is the figure of a saint, hewn out of the solid rock. — About $1^{1}/_{2}$ M. to the S.E. are the scanty ruins of the nunnery of *Marienthal*, founded in 1237. The adjoining building is occupied by Dominicans. — Following the Eisch towards the S.W., we reach (20 min.) the château of **Ansemburg**, a building of the 17th cent., with a garden in the French style. Opposite is the old chapel, on a steep wooded slope. A little farther on is the village of *Ansemburg* (Schenten's Inn), commanded by the picturesque ivy-clad ruins of the old castle (key in the village), situated on a lofty sandstone rock. Fine view from the top. The best view of the village and old castle is obtained from a meadow beyond the modern château, reached by a bridge over the Eisch. — [From Ansemburg we may proceed through the picturesque *Baumbüsch Forest* to ($2^{1}/_{4}$ hrs.) Luxembourg, viâ *Dondelingen* (on the highroad from Säul to Luxembourg viâ Tüntingen and Bour; see below) and *Kopstal*, in the valley of the Mamer.] — Ascending the course of the Eisch and passing *Bour*, we reach (1 hr.) **Simmern** (*Simon-Wagner's Inn*), properly *Siebenborn*, French *Septfontaines*, with an interesting church and the ruins of a castle, picturesquely situated near the top of a wooded hill. In a side-valley which opens here to the S. lies (1 hr.) *Körich*, with a high-lying old church and a castle. — We may now return to the N. viâ *Säul* (Gaasch's Inn) and (2-3 hrs.) *Useldingen* (p. 275), or we may ascend from Ansemburg by the convent-farm of *Marienthal* (see above) to the *Klaushof*, and then descend viâ the château of *Schönfels* (Toussaint's Inn) and the valley of the *Mamer* to Mersch (see above).

34 M. *Lintgen;* $35^{1}/_{2}$ M. *Lorentzweiler* (viâ *Blascheid* to Burglinster, $1^{1}/_{2}$ hr., see p. 280); $38^{1}/_{2}$ M. *Walferdingen* or *Wolferdange* (785 ft.), with a grand-ducal château; $40^{1}/_{2}$ M. *Dommeldingen* or *Dommeldange*, with large blast-furnaces also the station for the

Lampertsberg
A
Diekirch, Echtern.
Sæul
Septfontaines
Echternach
Av. de Mühlenbach
R. Henri VII
R. J. l'Aveugle
Av. de la Faïencerie
Allée
Champ des Foires aux Bestiaux
Cimetière
Boulev. de la Foire
Parc Publ.
14
Av. de l'Arsenal
Boulevard extérieur
Av. Joseph II
R. Joseph II
Av. Monterey
Boulevard du Prince
R. Peter
Rue Joseph II
Av. Marie-Thérèse
Convict épiscopal
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Vallée de Pulvermühl
Verlorenkost
Rubamprez
Altmünster
Terrasse
Fondation Pescatore
Théâtre
Pal. de Justice
Hôpital
Marché aux Poissons
Pl. du Château
Pal. Gr. Ducal
Place Guillaume
Notre Dame
Temple protest.
Pl. de la Constitution
Boulevard de la Pétrusse
Nouvelle Avenue de la Gare
Gare Centrale
Cas. Vauban (Mus. national)
Abattoir
Chemin de Mansfeld
Trèves
Remich
Liége
Eich
Namur (Bruxelles)
Thionville Metz
1 Athénée, Biblioth., Mus. d'Hist. nat. C3
2 Chambre des Députés C3
3 Chapelle St. Quirin C4
4 Douanes B2
5 École de Musique B3
6 Eglise St. Alphonse BC2
7 " St. Jean CD3
8 " St. Mathieu C12
9 " St. Michel C3
10 Evêché C3
11 Hôtel du Gouvernement C3
12 Hôtel de Ville, Musée Pescatore C3
13 Maison Goethe CD2
14 Mon.t de la Princesse Amélie B2
15 Monument Dicks et Lentz B3
16 Parc Mansfeld E2
17 Postes et Télégraphes B3
18 Séminaire C3
19 Synagogue B3

Wagner & Debes, Leipzig

manufacturing town of *Eich* (opposite) and the junction for the narrow-gauge railway from Luxembourg to Echternach (p. 280). — The train now passes *Pfaffenthal* (p. 278)), traverses two lofty viaducts (fine view of *Grund* from the first), and enters the central station *(Gare Centrale)* of Luxembourg.

43 M. **Luxembourg.** — **Hotels.** *Near the Station* (925 ft.): *Hôtel Clesse, with restaurant and small garden, R. 3-4, B. $1^1/_4$, D. 3, S. $2^1/_2$ fr.; Hôtel de la Gare, patronized by natives. — *In the Town*, $^3/_4$-1 M. from the Station: Grand Hôtel Brasseur (Pl. a; B, 2), Rue de l'Arsenal, with restaurant, R. 3-6, B. $1^1/_4$, D. $3^1/_2$, S. 3, pens. 9-12, omn. $^3/_4$ fr.; Hôtel de Cologne (Pl. c; B, 2), Ave. de la Porte Neuve; Hôtel de l'Europe (Pl. b; B, 2), Ave. de la Porte Neuve, R. from 2, B. 1, D. $2^1/_2$ fr., omn. 65 c.; Hôtel de Luxembourg, Avenue de l'Eau, near the Grand-Ducal Palace (Pl. C, 3), D. $2^1/_2$, pens. 6 fr.; Hôtel de l'Ancre d'Or, Place Guillaume (Pl. C, 3).

Restaurants. *Münchener Kindl*, Rue Philippe (Pl. B, 3); *Café-Restaurant Doos*, Place d'Armes (Pl. B, 3). — **Cafés.** *Grand Café*, *Café du Commerce*, etc., Place d'Armes (Pl. B, 3); in summer in the Park.

Post & Telegraph Office (Pl. 17; B, 3), Rue du Génie.

Cabs. Per drive, 1 fr., at night in summer (9-6) 2, in winter (9-7) $2^1/_2$ fr. Per hour, 2 fr., each additional $^1/_4$ hr., $^1/_2$ fr.; to *Pulvermühl* (p. 279) $1^1/_2$, to *Walferdingen* (p. 276) or to *Hesperingen* (p. 279) $2^1/_2$ fr.

Tramway from the railway-station through the town to the end of the Avenue de la Porte Neuve (Pl. B, 2); fare 20 c.

Luxembourg (1066 ft.), formerly *Lützelburg*, once a fortress of the German Confederation, with 21,000 inhab., is the capital of the grand-duchy of Luxembourg (p. 273). The situation of the town is peculiar and picturesque. The *Oberstadt*, or upper part, is perched upon a rocky tableland, which is bounded on three sides by abrupt precipices, 200 ft. high. At the foot of these flow the *Pétrusse* and the *Alzette*, which are bounded by equally-precipitous rocks on the opposite bank. In this narrow ravine lie the busy *Unterstädte* or lower portions of the town, consisting of *Pfaffenthal*, to the N.E., *Clausen*, to the E., and *Grund*, to the S.E.; the last two suburbs are separated by the *Bock* (p. 278). The view of the town, with its variety of mountain and valley, gardens and rocks, groups of trees and huge viaducts, is singularly striking and has been graphically described by Goethe in his 'Campagne in Frankreich'.

The Fortifications, which were partly hewn out of the solid rock, were condemned to demolition by the Treaty of London in 1867, and a few only of their oldest parts, in the valleys of the Alzette and the Pétrusse, have been allowed to remain.

The construction of the works gradually progressed during 500 years under various possessors, — Henry IV., Count of Luxembourg, afterwards German Emp. as Henry VII. (d. 1313), his son John, the blind king of Bohemia (killed at Crécy, 1346), the Burgundians, the Spaniards, the French (whose celebrated engineer Vauban constructed a great part of the fortress), the Austrians, the French again, and finally the German Confederation, by whom it was evacuated in 1866.

From the railway-station (Pl. C, 6) we may proceed to the N., by the Avenue de la Gare (tramway, see above), to the imposing *Viaduct* (Pl. C, 4), which is 1050 ft. long by 25 ft. broad and commands a splendid view. Or we may bear to the N.W. and follow the Nouvelle Avenue de la Gare to the **Pont Adolphe* (Pl. B, 4, 3), a stone bridge crossing the valley of the Pétrusse 140 ft. above the bed of the stream. This bridge, which is 690 ft. long by 50 ft. broad and includes the largest stone arch in the world (span, 275 ft.), was built in 1900-1903 by M. Séjourné of Paris.

Both routes lead viâ the *Place de la Constitution* (Pl. B, 3; beautiful view) to the *Place Guillaume* (Pl. C, 3; $^3/_4$ M. from the station), which is embellished with a *Statue of William II.*, King of the Netherlands, by Antoine Mercié of Paris (1884). On the S. side of this *place* stands the Hôtel de Ville (Pl. 12; C, 3), containing the *Pescatore Museum*, a small collection of French and Dutch paintings, the latter especially valuable (adm. 1 fr. 25 c.). Among the Dutch masters represented are Jan Steen, Teniers, Slingelandt, and Jan de Bray (portrait of a lady). — The Gothic cathedral of Notre Dame (Pl. C, 3) has a fine Renaissance portal (1621) and a rococo rood-screen.

A little to the N.E. of the Place Guillaume lies the Palais Grand Ducal (Pl. C, 3), a handsome building with two oriel-windows and a long balcony, erected in 1580, and recently rebuilt and enlarged.

The life of the town focuses in the Place d'Armes or Parade-Platz (Pl. B, 3), a little to the N.W. of the Place Guillaume, where a band often plays in the evening. On its W. side stands a monument, by Federspiel, erected in 1903 in honour of the native poets *Dicks* and *Lentz* (Pl. 15; B, 3).

The site of the fortifications has been converted into a public **Park* (Pl. A, 3, 2, B, 2; good views), laid out by the Parisian landscape-gardener E. André, and is adjoined by several new streets. No visitor should omit to walk through the park, past the monument of the Duchess Amélie of Saxe-Weimar, by Pètre (Pl. 14; B, 2), to the terrace to the left of the Eich road (Pl. B, 1), which affords a striking view of Pfaffenthal. Adjacent is the Gothic *Fondation Pescatore* (Pl. B, 1), a home for the aged, founded by the Pescatore family. — A visit to the *Bock* or *Bouc* (Pl. D, 2, 3), a precipitous rock, connected with the upper town by the Pont du Château (Pl. C, D, 3), is also recommended. It bears the remains of the old ducal castle and is honeycombed by curious underground fortifications. On the *Plateau du Rham* (Pl. D, 3), opposite, are some fortifications known as the 'Spanish Towers'.

Of the magnificent castle and gardens of the Spanish Governor Prince Mansfeld (1517-1604), in the suburb of *Clausen* (Pl. E, 2), no vestige is left, except a small portion of the wall and two gateways, into which several Roman sculptures are built. On a rock here is a colossal statue of St. Joseph.

The old *Vauban Barracks* (Pl. C, 2), in the suburb of *Pfaffenthal*, not far from the *Alzette Bridge*, with its two well-preserved fortified towers (17th cent.), contain the *Musée National* or *National Museum* (open on Tues. & Thurs., 2-5; Director, Prof. van Werveke).

The most important contents are the handsome mosaic pavement from Medernach (p. 276), the Roman glass and coins, and the objects found in the Roman camp at Dalheim (see below). The relics from the Frankish graves at Emmeringen and Waldwies are also interesting.

A fine view of the upper town is obtained from the *Drei Eicheln* (Pl. D, 1), three old powder-towers on the S. summit of the Obergrunwald. — The picturesque rocks near *Pulvermühl* (Pl. D, E, 3), in the valley of the Alzette, may be reached from the suburb of Grund or from the railway-station in 20 minutes. — The very ancient *Chapel of St. Quirinus* (Pl. 3; C, 4), in the valley of the Pétrusse, is hewn in the living rock and contains an altar with old Romanesque sculptures (key in the house next the old well). — In Aug. and Sept., the popular *Schobermesse*, a fair established by the blind king John (see p. 277) in the 14th cent., takes place outside the former Porte Neuve, to the N.W. of the town.

From Luxembourg to Longwy (continuation of the line from Trèves to Luxembourg viâ Wasserbillig, see R. 35), 21 M., railway (*Prinz-Heinrich-Bahn*) in 3/4-1 hr. (fares 2 fr. 85, 2 fr. 5, 1 fr. 40 c.). — 1 1/4 M. *Hollerich*, the S.W. suburb of Luxembourg, with 5000 inhab.; 4 1/2 M. *Leudelingen* (Fr. *Leudelange*), on the highroad from Luxembourg to Esch-on-the-Alzette (see below) and also connected by another road with the great Bettemburg forest and Bettemburg (see below); 7 1/2 M. *Dippach*, on the highroad from Luxembourg to Petingen; 8 1/2 M. *Schuweiler;* 10 1/2 M. *Nieder-Kerschen* (Fr. *Bascharage*). — We now descend the valley of the little river *Kar* (Fr. *Chiers*) to (13 M.) **Petingen** (Fr. *Pétange*), the terminus of the branch-railway to Ettelbrück (p. 275), and also a station on the line to Athus (see below). Not far to the S.W. lies the *Titelberg*, with a Roman fort and iron-mines. — 14 1/2 M. *Rodingen* (Fr. *Rodange;* see below); 18 1/2 M. *Mont-St-Martin* (p. 228). — 21 M. *Longwy*, see p. 228.

From Luxembourg to Athus, 27 M., railway in 1 1/4-1 1/2 hr. Chief stations: 7 M. *Bettemburg* (790 ft.), on the railway from Luxembourg to Diedenhofen, connected also by a branch-railway with (2 1/2 M.) *Düdelingen* (Fr. *Dudelange;* iron-foundries) and by a light railway with Aspelt (see below). — 13 M. *Esch-on-the-Alzette* (Hôtel Klop), an iron-mining and iron-making place of 12,000 inhab.; 20 1/2 M. *Differdingen* or *Differdange*, another iron-making place; 23 M. *Petingen* (see above); 25 M. *Rodingen* (see above). — 27 M. *Athus*, see p. 228.

From Luxembourg to Remich, 17 1/2 M., narrow-gauge railway in 1 3/4 hr. (fares 2 fr., 1 fr. 25 c.). — 2 1/2 M. *Hesperingen* (Weydert; Adams-Speyer; Entringer), prettily situated in the narrow valley of the *Alzette;* high above the village are the ruins of a castle destroyed in 1483. Pleasant wood-walks may be taken to the *Kolleschberg*, *Wolfsknup*, *Kollemollefiels*, *Drussbech*, and *Kokelscheuer*. — 5 1/2 M. *Weiler-la-Tour*, taking its name from an ancient Roman tower. — 7 1/2 M. *Aspelt* (comp. above), the birthplace of Peter Aichspalt (d. 1320), Archbishop of Mayence. About 2 M. to the N.E., on a hill to the S. of *Dalheim*, lies the most important of the five Roman camps of Luxembourg, indicated by a pyramid. Extensive view, reaching to Mont St. Jean, Arlon, and Metz. — The train now follows the picturesque valley of the *Altbach*, which farther on forms the frontier of Lorraine. On a rocky knoll stands the chapel of the *Hermitage du Castel*. — 10 M. *Altwies* (Hôtel du Luxembourg; Hôt. de France); 10 1/2 M. *Mondorf*. — 11 M. **Mondorf-les-Bains** (*Hôtel du Grand Chef*, pens. 7 1/2-8 1/2 fr.; *Hôtel de l'Europe*, pens. from 5 fr.; *Hôtel-Restaurant Terminus*, pens. 7 1/2-10 fr.; *Hôt. Schmitz*, pens. 5-6 fr.; *Hôtel-Restaurant des Bains*, pens. 4-5 fr.; *Hôt. de Metz; Hôt. de la Gare*). These saline thermal baths (68° Fahr.) are efficacious in scrofulous, rheumatic, nervous, and bronchial affections. Narrow-gauge railway to (16 M.) *Thionville* or *Diedenhofen*. — $17^1/_2$ M. Remich (*Hôt. des Ardennes; Hôt. de la Poste; Hôt. du Commerce; Café Klopp*, with view-terrace), a small town with 2300 inhab., on the sloping bank of the *Moselle*, connected by a bridge with the Prussian shore and the village of *Nennig*, on the Trèves-Thionville line (see *Baedeker's Rhine*). About $4^1/_2$ M. farther up the Moselle is *Schengen*, with an interesting old castle; and about $4^1/_2$ M. farther down are *Wormeldingen* (Eichhorn) and *Ahn*, both producing good wine.

From Luxembourg to Echternach, 29 M., narrow-gauge railway in $2^1/_4$ hrs. — The train crosses the Pont Adolphe (p. 278) and descends through the *Rollinger Grund* to the valley of the Alzette. *Eich* and *Dommeldange* are also stations on the Ulflingen and Luxembourg line (pp. 276, 277). — *Burglinster* is 2 M. to the S.E. of the village of that name (Kies's Inn, plain), which lies near the upper valley of the *Weisse Erenz* (p. 276) and contains a castle of the 16th cent. and an old chapel. At *Altlinster*, $1^1/_4$ M. to the N., is a mutilated Celtic monument cut out of the rock, popularly known as 'De Man an de Frau op der Lei'. — *Junglinster* offers the best headquarters for a visit to the upper valley of the *Schwarze Erenz*, the rocky formations of which are on the whole inferior to those nearer the foot of the valley (p. 282). — At *Alt-Trier* are the remains of a Roman fort, known as *Alttrier* or *Alttrierschanz*. — The next stations are *Bech* and **Consdorf** (1115 ft.; *Hôt. Mersch; Hôt. Conrad*), the latter on the highroad from Larochette (p. 282) to Echternach. Guides ($1^1/_4$ fr.) may be obtained at the hotels for the picturesque rocky formations of the **Kohlenscheuer*, *Goldfralei*, and *Eulenburg*. To Breitweiler, see p. 282. — The train now descends through the valley of the *Lauterbach* with the rocky formations of the *Leiwerdelt*, to (29 M.) *Echternach* (p. 283).

Railway from Luxembourg to *Thionville* and *Metz*, see *Baedeker's Rhine*.

34. From Luxembourg to Wasserbillig viâ Diekirch and Echternach. Valley of the Sure.

58 M. Railway in $3^1/_2$-4 hrs. (no express-trains).

The train starts from the Central Station. As far as ($19^1/_2$ M.) *Ettelbrück*, see pp. 277-275. — Farther on we follow the *Valley of the Sure*, which is flanked by hills of considerable size.

22 M. **Diekirch.** — **Hotels.** *Hôtel des Ardennes, with garden, R. from $2^1/_2$, B. 1, D. $2^1/_2$, S. 2, pens. $5^1/_4$-$7^1/_4$, omn. $^1/_2$ fr., closed in winter; *Hôtel de l'Europe; Maison Rouge, pens. 5 fr.; Hôtel du Midi. — Beer at *Würflinger's*, on the Esplanade. — Baths at *Kohn-Tschiderer's*, near the railway-station.

Diekirch, a pleasant little town with 3600 inhab., a popular summer-resort, is prettily situated on the left bank of the *Sure* (Ger. *Sauer*), at the foot of the *Herrenberg* (390 ft.; fine views). It contains two churches, the older of which dates from the 9th cent.; the *Church of St. Lawrence*, a modern building (1868) in the Romanesque style, possesses a Pietà by Achtermann. Since the demolition of the old town-walls the town has been surrounded by broad boulevards, planted with trees. Large brewery.

A pleasant walk may be taken hence to the *Hart*, near *Gilsdorf*, on the right bank of the Sure, with a Celtic dolmen ('Deiwelselter'). In the vicinity are the pretty waterfalls of the *Sasselbach*. — To the N. of Diekirch a road leads viâ the quaint farm of *Kippenhof*, on the Hosingen road, to the ruin of ($4^1/_2$ M.) *Brandenburg* (destroyed by the French in 1668), rising from the narrow valley of the *Blees*. To the right of the entrance is a Roman relief (Triton and bull). The return-journey (5 M.) is made through the Blees valley, viâ *Bastendorf*.

Bettingen
Mettendorf
Lahr
Obersgegen
Körperich
Roth
Bettel
Fuhren
MANDEN
Walsdorf
Brandenburg
Landscheid
Nachtmanderscheid
Gralingen
Hoscheid
Burscheid
Welscheid
Bürden
Michelau
Nieder-Feulen
Ettelbrück
DIEKIRCH
Erpeldingen
Bastendorf
Tandel
Bettendorf
Gilsdorf
Ingeldorf
Reisdorf
Wallendorf
Biesdorf
Cruchten
Freilingen
Hüttingen
Nussbaum
Schankweiler
Holsthum
Bollendorf
Ferschweiler
Ernzen
Prümzurlay
Irrel
Minden
Echternacherbrück
ECHTERNACH
Berdorf
Befort
Dillingen
Eppeldorf
Medernach
Ermsdorf
Folkendingen
Stegen
Schieren
Nommern
Christnach
Waldbillig
Fels
Heffingen
Savelborn
Haller
Müllerthal
Consdorf
Bech
Herborn
Mompach
Osweiler
Dickweiler
Rosport
Ralingen
Girst
Born
Scheidgen
Lauterborn
Wolfsschlucht
Alttrier
Hersberg
Reuland
Fischbach
Schrondweiler
Angelsberg
Beringen
Mersch
Rollingen
Reckingen
Pettingen
Bissen
Kruchten
Eisenach
Gilzem
Meckel
Niederweis
Alsdorf
Wolsfeld
Messerich
Stedem
Esslingen
Memmingen
Dockendorf
Ingendorf
Bitburg
Sauer
Kautenbach
Bettingen

FROM DIEKIRCH TO VIANDEN, $8^1/_2$ M., steam-tramway in 52 min. (fares 1 fr. 40, 70 c.), viâ *Bleesbrück*, *Tandel*, and *Bettel*. Bettel is the station for *Roth* (Biesdorf's Inn), on the *Our*, which forms the boundary between Luxembourg and Prussia from this point to its junction with the Sure. On a rock rising from the Our are situated the well-preserved Templars' castle and chapel described below.

Vianden (785 ft.; **Hôtel des Etrangers*, or *Picar*, with garden, R. 2, B. 1, D. $2^1/_2$, pens. 5 fr.; *Hôt. Ensch*, in an open situation, pens. 5-6 fr., very fair; *Hôt. Ferber*, *Hôt. de Luxembourg*, both in the town, unpretending; *Restaurant Engelmann*, at the station), a town with 1500 inhab., on the Our, is highly picturesque. The *Castle* (keeper at the entrance), one of the most imposing strongholds in the country, has been permitted to fall into decay since 1820 only. The **Chapel*, an elegant decagonal building in the Transition style of the early 13th cent., was restored in 1849. Other parts of interest are the so-called Nassaubau, the Armoury, the Romanesque (so-called Byzantine) Hall, the Hall of the Knights, and the Banqueting Hall, the last with a fine chimney-piece. A fine view of the castle may be obtained from the *Belvedere*, situated higher up, or from the opposite bank of the river, at a point somewhat below the picturesque old bridge. — From the foot of the castle of Vianden the road leads along the right bank, passing the church of *St. Rochus*. To the left, on a rocky peak, we see the pilgrimage-chapel of *Bildchen*, the way to which diverges near the entrance to the castle of Vianden; it commands a fine view (other fine points are the *Panorama* and the *Pavilion*). We next reach the village of *Biewels*, charmingly situated within a wide bend of the Our; on a steep slope at the entrance of a valley on the left bank are the ruins of *Falkenstein*, and farther up the valley ($1^1/_2$ hr.), at the top of a sheer precipice of rock, the ruins of the *Stolzenburg*. The new road then leads past *Gemünd*, at the confluence of the *Irsen* with the Our, to *Eisenbach* (Weyland's Inn), which lies in a wild and rugged valley, and *Rodershausen*. Here we join the road from Hosingen, over the new bridge (view), to the Prussian town of *Dasburg* (accommodation at Binsfeld's, the brewer, and at the 'Stern'; omnibus to Clerf and Drauffelt, see pp. 273, 274), with a ruined castle and lofty tower. More comfortable night-quarters may be had at the Hôtel Hippert in *Hosingen* (p. 274). — The wild but monotonous upper valley of the Our is difficult of access. It is therefore preferable to follow the road viâ *Dahnen* (hence with guide or by the détour viâ *Sevenich*) and the *Wehrbusch* to *Ouren* (Dairomont's Inn). The village-church contains a St. Joseph with the Child Jesus, said to have been painted by Rubens for the barons of Giltingen. The imposing rocky heights of the *Rittersprung* and the *Nonnenlei* are separated by the *Schiebach*. About 2 M. lower down the Our is the *Königslei*. From Ouren the road ascends, passing the Luxembourg villages of *Weiswampach*, *Holler*, and *Binsfeld*, with an interesting chapel, to *Trois-Vierges* (p. 255). The nearest railway-station is *Burgreuland* (p. 255).

Farther on the line passes numerous sandstone-quarries. — 25 M. *Bettendorf*, with a château; the old church-tower rests on a Roman substructure. Old bridge over the Sure. In the vicinity, to the left, is *Möstorf*, once a fortified place, with a castle. — 28 M. *Reisdorf* (Reckinger's Inn, plain), at the confluence of the *Weisse Erenz* and the Sure, the station for ($3^1/_2$ M.) *Befort* (p. 282).

$29^1/_2$ M. *Wallendorf* (Nilles; Dimmer), beautifully situated near the mouth of the Our (see above), on the left (Prussian) bank of the Sure, which is crossed at this point by an old bridge. In the neighbourhood is the *Kastellberg*, a Roman camp with ditches.

From Wallendorf a road leads along the left bank of the Our, viâ *Ammeldingen* and *Gentingen*, to *Roth* and ($7^1/_2$ M.) *Vianden* (see above).

Beyond the sudden bend of the Sure, the valley contracts. The formation of the rocks here is very fantastic (interesting walk to

Echternach). From the station of *Dillingen* we may reach *Befort* (see below) through the *Mühlbach-Thal*.

$33^1/_2$ M. **Grundhof** (good rustic inn kept by *Röder*, who also acts as a guide), a small station at the confluence of the Schwarze Erenz (p. 280) with the Sure.

A path diverging to the left, near the mouth of the wooded valley of the Erenz, ascends to (20 min.) the **Schnellert**, the top of the lofty cliffs on the right bank of the Erenz. Among the most striking points in the fantastic rocky scenery are the *Zigzag Rocks* with the so-called '*Totenkammer*', the *Hölle* (a natural shaft through a wall of rock; lights necessary), the *Caselt* ($^2/_3$ M. from Grundhof; view), the *Winterbachsfelsen*, the clefts of the *Binzerlei*, and the **Sept Gorges* or *Siebenschlüff* (1 M.), the last showing a singular chaos of immense rocks. Guide advisable, enquire at Grundhof or at Berdorf; *Thiel* of Echternach (Rue de Sure) may also be recommended. — From the Neumühle we ascend the plateau, and proceed to the E. to **Berdorf** (1215 ft.; 3 M. from Grundhof; *Wagner; Kinnen*), a village with an old parish-church; containing an altar formed of a Roman 'ara', with reliefs of Hercules, Juno, Minerva, and Apollo (fee to the sacristan). To the S. of Berdorf stretches the *Ehsbach-Thal*, with the **Hohllei* ($3^1/_2$ M.; guide desirable), an enormous rock with a cavern formed by the quarrying of mill-stones, and popularly supposed to have been first used by the Romans. — A good path descends through the ravine to the rocky gorge known as the *Shipka Pass*. At the point where the Berdorf road quits the valley, to the left (sign-post), opens the picturesque valley of the *Halsbach* (with the *Zigeunerlei* and the *Wilkeschkammer*). At the angle of the two gorges rises the lofty *Perikop*, which may be ascended by a kind of rocky 'cheminée' or funnel; opposite rises the *Malikoff*. Farther on in the Ehsbach-Thal is the *Labyrinth* (5 M.; right bank; way-post); the *Geiersweg* (finger-post), on the left bank, leads to an interesting rocky gateway. At the end of the valley is the romantic **Wolfsschlucht* (6 M.), through which we may descend to the right (way-post) to the valley of the Sure (p. 280). A pleasant détour may be made viâ the *Trossknepрchen* ($6^1/_3$ M.), a pavilion which commands a good view of Echternach (7 M. from Grundhof; see above).

Another footpath (finger-post) in the valley of the Erenz, to the right, $^3/_4$ M. above Grundhof station, leads to the romantic **Hallerbach Valley*, with its fantastic rocks, natural rock-bridges, waterfalls, and luxuriant vegetation. The path finally ascends along the *Taupeschbach* to **Befort** or *Beaufort (Hôt. Kessler; Hôt. Bleser)*, a village on the plateau-edge of the valley, famed for its cherry-brandy. It affords a striking *View of the *Old Castle* (16th cent.) one of the most important Renaissance structures in the country, and of the *New Castle* (17th cent.), both now belonging to the Even family.

From Grundhof the highroad leads to the S., through fine woods, to ($3^1/_2$ M.) the *Müller-Thal*, an expansion of the Erenz valley, with a group of mills; to the right, on a rocky pinnacle, are the scanty remains of the *Heringerburg* or 'Templars' Castle'. A little above this point, on the left bank, begins a series of most fantastic rocky formations (the finest points made accessible by paths and pointed out by finger-posts). The Erenz, the bed of which contains enormous boulders, forms a pretty waterfall (25 ft. high) at the *Promenaden-Brücke*. At the end of the gorge is a road leading to the left to *Breitweiler* and *Consdorf* (p. 280). — Our road keeps to the right and ascends through the ravine of the *Kesselter-Bach* to the village of *Christnach* (Hôtel-Restaurant Dondelinger, well spoken of; Hôt. Koch), the Roman *Crucenacum*. Thence we may proceed to the W., over the watershed between the *Schwarze* and the *Weisse Erenz*, to ($4^1/_2$ M.) Larochette (p. 280).

35 M. **Bollendorf.** The village of this name (Hôtel Hauer, very fair, pens. from 5 fr.), down to 1777 the summer-seat of the abbots of Echternach, lies on the left bank of the Sure; on the site of the Roman *Villa Bollana* is the *Hôtel-Pension Barreau (R. 2-$2^1/_2$ fr.,

L. 25, B. 75 c., D. $2^1/_2$, pens. $5^1/_2$ fr., with hydropathic establishment). Traces of the Roman occupation still exist in the shape of three bridge-piers, visible only at very low water, a little above the village, and the '*Ara Dianae*', or *Diana Altar*, in the Niederburg wood, about 1 M. from the village, in the direction of the ironworks of *Weilerbach* (see below). The altar, which is 13 ft. high, bears the following inscription: DEAE. DIANAE. Q. POSTVMIVS. POTENS. V. S.; the reliefs are now scarcely recognisable. A stone dedicated to Mercury, in Barreau's hotel garden, is in better preservation.

The neighbourhood abounds in charming points for excursions, among which may be mentioned the so-called *Schweineställe* or *Schweigestelle* (with a Roman inscription), near the *Schenkweiler Klause* (1360 ft.; fine views) and above the iron-foundry of *Weilerbach*, with the summer-house of the Abbots of Echternach (1777); to the E., *Ferschweiler* with the *Wikingerburg*, said to be a Norman fortress; to the S.E., the rocks of *Ernzerhof* with the *Liborius-Klause*, cut out of the rock (view), and the *Niederburg*, enclosed by a Celtic wall; in the Prümthal, the village of *Prüm zur Ley*, opposite the ruins of a Templars' lodge. — Information as to visiting these points is afforded at Barreau's.

$45^1/_2$ M. **Echternach** (**Hôtel Bellevue*, R. from $2^1/_2$, B. 1, D. $2^1/_2$, S. 2, pens. from 6 fr.; *Hôtel zum Hirsch*, Bergstrasse, near the market-place, similar charges; *Hôtel-Restaurant Selm-Schneiders*, R. & B. from $2^1/_2$, D. $1^1/_2$-2, S. $1^1/_4$-$1^1/_2$, pens. 5 fr.; *Hôtel de la Sure* or *Pudel*, R. from 2, B. 1, D. incl. wine $2^1/_2$, pens. $5^1/_2$ fr., these two near the station, with gardens), a small town (4300 inhab.), with a well-preserved Benedictine abbey, which was originally founded in 698 by St. Willibrord, and maintained its independence down to 1801. The abbey-church of *St. Willibrord* (p. 424) is a Romanesque edifice of 1017-31, with Gothic additions of the 13th century. It was restored in 1861 et seq., and the interior has been gaudily painted. The walls of the nave are supported alternately by pillars and columns, as in St. Michael's at Hildesheim and other churches of Lower Saxony. The crypt is interesting. The convent to which the church belongs, in the vicinity of the market-place, was entirely modernized in 1732. In the market-place, near the present town-hall, is the old town-hall, known as the *Dingstuhl* (comp. the Scandinavian 'Thing', *i.e.* council). — Boat-building is actively carried on in the adjacent *Echternacherbrück*.

Echternach is noted for the singular 'Dancing Procession', which probably originated in the miraculous powers of St. Willibrord (d. 739). It takes place every Whit-Tuesday and is participated in by 12-15,000 persons from the country round. The procession, accompanied by noisy music, marches from the bridge over the Sure to the abbey-church, which contains the relics of St. Willibrord.

From Echternach through the *Wolfsschlucht* to the *Ehsbach-Thal (Berdorf, Befort, Erenz Valley,)*, see p. 282.

Below Echternach the scenery of the Sure valley is graceful rather than grand, with villages nestling among vineyards. — 49 M. *Steinheim; $50^1/_2$ M. Rosport; $53^1/_2$ M. Born.* Adjacent is the village of *Hinkel*, with the much-frequented *Girster Klause.*

58 M. **Wasserbillig** (*Reinhard's Inn*, unpretending), the *Bilacus* of the Romans, with an old and very narrow bridge (15th cent.), is situated on the Sure, just above its confluence with the *Moselle*. — About 1 M. higher up, on the left bank, is the old provostry of *Langsur*. — Railway to Luxembourg and Trèves, see below.

35. From Luxembourg to Trèves viâ Wasserbillig.

32 M. Railway in $^3/_4$-$1^3/_4$ hr. (fares 5 fr. 40, 3 fr. 75, 2 fr. 40 c. This forms part of the express-route from Paris to Cologne viâ Rheims, Mézières, Trèves, and Euskirchen.

The railway to Trèves crosses the huge viaduct near the *Pulvermühle* (p. 279), and at ($7^1/_2$ M.) *Œtringen* enters the valley of the *Sire*. At the foot of a hill to the left lies the castle of *Schrassig*, with the ruined *Heidenbau*. On the right is *Schüttringen*, with a château. Beyond ($12^1/_2$ M.) *Roodt* the line runs on the right bank of the Sire. At ($17^1/_2$ M.) *Wecker* the culture of the vine begins.

The train crosses the Sire four times (beyond the second bridge is a tunnel), and at (22 M.) *Mertert* (Petry's Inn) enters the valley of the *Moselle*. Branch-line to ($2^1/_2$ M.) *Grevenmacher* (Hôt. de Luxembourg; Hôt. des Voyageurs), an old town with 2500 inhabitants. — Beyond (23 M.) *Wasserbillig* (see above), at the junction of the *Sure* and Moselle, the train enters Prussia. — 25 M. *Igel*, where the Column of Igel, one of the finest Roman monuments on this side of the Alps, 75 ft. high, is visible to the left. We cross the Moselle to (28 M.) *Karthaus*, junction for the lines to Thionville (Ger. Diedenhofen) and to Saarbrücken.

32 M. **Trèves** (*Hôtel Porta Nigra; Hôtel de Trèves; Hôtel Reichshof*, at the station), charmingly situated on the Moselle, and interesting on account of its Roman and other antiquities, see *Baedeker's Rhine*.

HOLLAND.

(*Preliminary Information*, see p. xxv.)

36. From London to Rotterdam and Amsterdam.

The two routes described below are the quickest and most convenient between England and the Netherlands. A cheaper, but of course longer, route is offered by the steamers of the *Batavier Line*, which leave Brunswick Wharf, Blackwall, for *Rotterdam* daily except Sun. (fares 19*s*. 6*d*., 12*s*., return 30*s*., 18*s*.). Voyage 16-18 hrs. (8 hrs. at sea). These vessels ply in connection with the Rhine steamers of the Netherlands Co., and tickets at moderate fares may be procured from London to any station on the Rhine as far as Mannheim. The London office of the line is in Lower Thames Street, E.C.; Blackwall is reached from Fenchurch Street Station. From other British ports to Rotterdam and Amsterdam, see pp. 292, 354.

a. Viâ Harwich and the Hook of Holland.

Boat-train daily (incl. Sun.) at 8.30 p.m. from Liverpool Street Station *(Great Eastern Railway)* to (69 M., in 1$^1/_2$ hr.) *Harwich (Parkeston Quay);* steamer thence to (101 M.; 7-7$^1/_2$ hrs.) the *Hook of Holland;* and trains thence, in connection with the steamers, to (17 M.) *Rotterdam* in 35 min. and to (56$^1/_2$ M.) *Amsterdam* viâ Schiedam and The Hague in 2 hrs. Fares: to Rotterdam 29s., 18*s*., return-ticket (valid 60 days) 45*s*., 29*s*.; to Amsterdam 37*s*. 1*d*., 25*s*. 6*d*., return-ticket (60 days) 55*s*. 11*d*., 38*s*. 7*d*. Luggage is examined at the Hook. The boat-trains run to the Beurs Station, other trains to the Delftsche Poort Station at Rotterdam, but all start from the Maas Station and Delftsche Poort Station; at Amsterdam they run to and from the Central Station. — The steamers go on from the Hook of Holland to (1$^1/_2$ hr.) the Wester-Kade at Rotterdam. whence they start on the return-voyage daily about 2 p.m., but the exact hour should be ascertained from *Messrs. Hudig & Pieters*, Wester-Kade 24. Fares from London for passengers not landing at the Hook of Holland: to Rotterdam 26*s*, 15*s*.; return-ticket 40*s*., 24*s*.; to Amsterdam (viâ Rotterdam), same as viâ the Hook. Holders of second-class tickets may travel in the saloon on board the steamer for an extra payment of 7s. (11*s*. return). — Passengers may book from any station on the Great Eastern Railway at the same fares. Through-tickets to the principal towns in Belgium, Holland, and the rest of the Continent are also issued by this company.

From the Hook of Holland to Rotterdam, 17 M., railway in 35 min.-1 hr.; to Amsterdam, 56$^1/_2$ M., railway in 2-4 hrs.

The **Hook of Holland**, Dutch *Hoek van Holland (Bad-Hotel; Railway Restaurant)*, an insignificant village at the end of the *Nieuwe Waterweg*, which was constructed in 1866-90 at a cost of 30,000,000 fl. and now affords the shortest communication by canal between Rotterdam and the North Sea, has since 1892 been an important place for the passage to England. The station adjoins the landing-stage of the steamers. — Express through-trains in connection with the steamers run to and from this station to Cologne, Bâle, Berlin (466 M., in 16 hrs.), Osnabrück, etc.; the express-trains between the Hook and Nymwegen stop at Rotterdam (Maas Station) and Dordrecht only.

7 M. *Maassluis* (Brit. consular agent) takes an active share in the 'great fishery' (see below). — 11 M. **Vlaardingen,** with 16,000 inhab. and a quaint market-place, is one of the oldest towns in Holland and the principal depôt of the 'great fishery', as the herring, cod, and haddock fishery is called. A fishing-fleet of 125 boats, manned by about 1500 men, is annually despatched.

14 M. *Schiedam*, the first stop of the express-trains, see p. 301. Passengers for **Amsterdam** (see R. 38), except those in the morning-express and those travelling viâ Rotterdam, change carriages here.

17 M. **Rotterdam,** see p. 292.

b. Viâ Queenboro' and Flushing.

Trains *(South Eastern and Chatham Railway)* twice daily from Holborn Viaduct, St. Paul's, Victoria, and Herne Hill Stations to (50 M., in $1^1/_3$ hr.) *Queenboro' Pier;* steamer (*Zeeland Steamship Co.;* London Office, Electra House, Finsbury Pavement, Moorgate, E. C.) thence to (90 M., 6-7 hrs.) *Flushing;* and train thence, in connection with the steamers, to (83 M.) *Rotterdam* in $2^1/_4$-$2^1/_2$ hrs. and ($135^1/_2$ M.) *Amsterdam* (Central Station) in $3^3/_4$-$4^1/_4$ hrs. Fares to Rotterdam 30*s.* 10*d.*, 20*s.* 9*d.*, return-ticket (valid 60 days) 45*s.* 11*d.*, 31*s.* 1*d.*; to Amsterdam 37*s.* 1*d.*, 25*s.* 6*d.*, return-ticket 55*s.* 11*d.*, 38*s.* 7*d.* Holders of second-class tickets may travel in the saloon on board the steamer for an extra payment of 8*s.* (13*s.* return). The fares include the fee for the use of a sleeping-berth. — Through-tickets are issued on this route to the principal towns in Belgium, Holland, Germany, etc.

Flushing. — **Hotels.** Grand Hôtel des Bains (Pl. A, 1), $^3/_4$ M. to the N.W. of the town, $2^1/_4$ M. from the station, first-class, R. & B. from 3, déj. $1^1/_2$, D. $2^1/_4$-$2^1/_2$, pens. 5-6 fl.; *Zeeland, at the station, opposite the steamboat-pier, for passing travellers, R. & B. from $2^1/_2$, déj. $1^1/_2$, D. 2 fl.; Hotel Albion, Konings-Weg (Pl. C, 1), in an open situation, R. from $1^1/_2$ fl., B. 60 c., déj. 1, D. 2, omn. $^1/_4$ fl.; Hôtel du Commerce, R. & B. 2, D. $1^1/_2$, omn. $^1/_2$ fl., well spoken of; Hotel Goes, R. & B. from 2, D. $1^1/_2$ fl., these two in the Bellamy-Kade (Bier-Kade; Pl. B, 2), about 1 M. from the station, unpretending. — **Railway Restaurant.*

Post and Telegraph Office (Pl. 3; C, 2), on the Hout-Kade.

Money Changers. *Siegers*, Nieuwen-Dyk 98; *Wiebaut*, Peper-Dyk 33.

Steam Ferry from the rail. station to the Hout-Kade, 5 c.

Steam Tramway from the Zeilmarkt (Pl. 6; C, 2) to Middelburg (terminus in the market-place), 19 trains daily (fares 20, 15, 10 c.). In summer some of the trains start from the Badhuis (Pl. A, 1). Comp. p. 289.

Steamboat to Rotterdam viâ Middelburg, see pp. 292, 293.

British Vice-Consul & Lloyd's Agent, *Mr. P. L. de Bruyne.*

Flushing, Dutch *Vlissingen*, a seaport with 19,000 inhab., once strongly fortified, is situated on the S. coast of the island of *Walcheren*, at the mouth of the *Scheldt*, which is here nearly 3 M. broad. The trade is unimportant. The quays and docks of the outer harbour (Buitenhaven; Pl. E, 2), extended in 1867-73, are used almost exclusively for the passenger-traffic with England (see above).

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Rotterdam
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Noordelijke Boeren dijk
R.K. Kerk
Groen Mkt.
Koor K.
Nieuwe K.
Korte Delft
Nieuwe Str.
Bouaansche Kaai
Kinderdijk
Dok
Stadhuis
Wal
Vlasmarkt
Markt
Lange Delft
Segeers
Londensche Kaai
Korendijk
Werf Str.
Bad
Schuttershof Str.
Kunstmus.
Lange Viele
Sint Jan Str.
Heeren Str.
Walcheren
Loskade
Goes
Korte Geere
Lange Geere
Kaalweg
Beenhouwers Singel
Hoog Str.
Vischmkt.
Koustensche Dijk
Stations Str.
Blauwe dijk
Zierikzee
Kanaal door
Schoorsteenvegers Singel
Achter Singel
Station
Segeers Singel
Kanaalweg
Vliss Wagenplein
Vest
Vlissingsche Singel
Vlissingen
1 Botermarkt . . . . . . C 2
2 Koepoort . . . . . . D 1
3 Rijks Archief . . . . . C 2
4 Telegraafkantoor . C 2
5 Zeeuwsch Genootschap der Wetenschappen . C 2
1
2
3
4

VLISSINGEN
1:30.000
0 100 200 300 400 500 600
Meters
Tramweg
Middelburg
Rotterdam
Middelburg
Verlaten Rechter Kroonwerk
Kanaal naar Middelburg
Prins Hendriksweg
Petroleum Magazijnen
Petrol. Tank
Tweede Binnenhaven
Eerste Binnenhaven
Glacis Straat
Aagje Deken Str.
Koningsweg
Maatsch. de Schelde
Marine Dok
Dok Kade
Verbindingskanaal
Verbreed Kanaal
Station
Aanlegplaats
Houtkade
Arsenaal
Oude Markt
Groote K.
Groote Markt
Paling Str.
Potte Kaai
Grave Str.
Marine Sluis
M.ij Zeeland
Dubbele Schutsluis
Buiten Haven
Zeedijk
Engelsche Kaai
Exercitie Plein
Marine Haven
Bier K.
Rotonde
Koopmans Haven
Reede
De Honte of Wester Schelde
Queensborough
Breskens
Antwerpen
Terneuzen
B
C
D
E
1
2
C 2
C 2
B 2
C 2

Wagner & Debes, Leipzig

Steamship-building has recently been carried on with success by the Schelde Co. (Pl. B, 1).

After the Gueux had taken Briel, Flushing was the first Dutch town to raise the standard of liberty (in 1572). Admiral de Ruyter, the greatest naval hero of the Dutch, was born here in 1607 (d. 1676). He was the son of a rope-maker, but his mother, whose name he assumed, was of noble origin. His greatest exploit was the ascent of the Thames with his fleet in 1667, when he demolished fortifications and vessels of war, and threw London into the utmost consternation. A monument (Pl. 5; B, 2) was erected to his memory in 1841 near the inner harbour, and there is another to the poet *Jacob Bellamy* (1757-86), a native of Flushing. The *Church of St. James* (*Groote* or *St. Jacobs Kerk;* Pl. B, 2) dates from 1352. Good views of the harbour and the sea are obtained from the *Rotonde* (Pl. B, 2) and from the embankment in the Noordzee Boulevard (Pl. B, A, 2, 1). The *Oudheidskamer*, established in the *Gevangentoren* (1563), on this Boulevard, and containing a collection of local antiquities, is open from June to Sept. on Sun., Mon., Wed., and Frid., 1-5, at other seasons on Wed., 1-4; adm. 25 c., at other hours 50 c.

The Sea Baths of Flushing (*Grand Hôtel des Bains*, see p. 286), are patronized also by German families (bath 40, beach-chair 5 c.). The air is softer and the surf not so strong as at the other bathing-resorts on the coast.

In 1556 Charles V., and in 1559 Philip II. embarked at Flushing, never again to return to the Netherlands. The latter is said to have been accompanied thus far by Prince William of Orange, and to have reproached him with having caused the failure of his plans. The prince pleaded that he had acted in accordance with the wishes of the States, to which the disappointed monarch vehemently replied: '*No los Estados*, *ma vos, vos!*' — During the Napoleonic wars, Flushing was bombarded and taken by the English fleet under Lord Chatham in 1809, on which occasion upwards of a hundred houses, the handsome town-hall, and two churches were destroyed. This was the sole and useless result of the English expedition to the island of Walcheren, undertaken by one of the finest British fleets ever equipped, the object of which was the capture of Antwerp.

From Flushing a steamer plies daily to *Terneuzen* (p. 72).

Opposite Flushing (steamer 5-6 times a day; fares 60 and 40 c.), in Flemish Zeeland, on the left bank of the Scheldt, lies the village of *Breskens* (Hôtel du Commerce), connected by steam-tramways with *Eecloo* (Ghent, p. 73), *Maldegem* (p. 73), and *Westcappelle* (Bruges, Knocke, Heyst; p. 20).

4 M. **Middelburg.** — **Hotels.** Hotel De Abdy (Pl. C, 2), near the Abbey (p. 288), déj. 1¼ fl.; Grand Hôtel, Lange Delft 33 (Pl. C, 3), R. from 2½, B. ¾, déj. 1½, D. 2, pens. from 5½ fl.; *Nieuwe Doelen, Lange Noordstraat 15, near the Town Hall (Pl. B, 3), with garden, R. & B. from 2½, déj. 1½, D. 2, pens. from 5½ fl., omn. 30 c.; Hôtel de Flandre, Lange Delft 95-96, with café-restaurant, R. & B. 1¾, D. 1½ fl.; Hôtel du Commerce, Stations-Straat 149 (Pl. D, 3, 4), well spoken of.

Café-Restaurant: **De Zon*, Lange Delft 3, Bavarian and Bohemian beer.

Photographs: *F. B. den Boer*, in the Market, corner of the Lange Delft.

Post Office (Pl. B, 2), Lange Noordstraat 35. — **Telegraph Office** (Pl. 4; C, 2), Lange St. Pieter Straat 70-71.

Band Concerts in summer on the Molenwater (Pl. C, D, 1) and in the Buitentuin (Pl. B, C, 1; strangers admitted).

Carriages to Domburg 5-6, Flushing 3, Westcappelle 9 fl.

Steam Tramway to Flushing, see p. 286. — **Steamboat** to Zierikzee (p. 202); to Rotterdam (pp. 292, 293).

Middelburg, the prosperous capital of the *Province of Zeeland*, with 19,000 inhab., was renowned in the middle ages for its cloth industry, and as an entrepôt for French wines. The oldest and most central parts of the town, which has developed concentrically, are the streets known as the 'Korte' and the 'Lange Burg' (Pl. C, 2, 3). The rustic inhabitants of the neighbourhood, in their handsome national costume, are best seen on market-day (Thurs.; butter-market after 1 p.m.) or during the fair, which begins on the 4th Thurs. in July and lasts 10 days.

Leaving the station (Pl. D, 4), we first cross the canal (1867-72) which intersects the island of Walcheren from Flushing to Veere, and then the inner canal, and so reach the *Lange Delft* (Pl. C, 3) leading to the market-place. In this street, on the left, is the picturesque house *De Gouden Sonne* (1635).

In the market-place rises the handsome late-Gothic Town Hall, begun in the 16th cent. by *Ant. Keldermans the Younger*. The tower, which is 180 ft. high, dates from 1507-13, but the side-gable towards the Lange Noordstraat was not erected till 1780-84; the exterior was restored in 1900 et seq. The florid façade (1512-13) is adorned with 25 old statues of counts and countesses of Zeeland and Holland.

Interior (shown on week-days 10-5, Sun. and holidays 12-5; adm. 25 c.). The old 'Vierschaar', or court-room, on the first floor, is lined with fine panelling of the 16th century. — The Municipal Museum ('Oudheidskamer'; catalogue 40 c.) contains portraits of *Jan* and *Cornelis Evertsen*, two Dutch naval heroes, who fell fighting against the English in 1666, and of other members of the same family; also tankards and banners of the old guilds, carvings, documents, pictures, etc. The wooden Renaissance seats of the magistrates are also preserved here; and among the documents is a charter granted to Middelburg in 1253, by the German king William of Holland, one of the oldest existing deeds in the Dutch language. — The Municipal Archives are open on Thurs. and Sat., 10-12 and 2-4. — The Gothic *Meat Market*, under the W. side of the town-hall, contains large paintings of oxen adorned with garlands.

The *Abbey of St. Nicholas (Pl. C, 2; adm. daily, 10-12 and 2-5), founded in 1106 and passing into the hands of the Præmonstratensians in 1128, was in 1505 the scene of a brilliant meeting of the knights of the Golden Fleece, and in 1559 became for a short time the seat of a bishop (p. xxi). The interior is now occupied by the Provincial Council. The buildings, which were damaged by conflagrations in 1492 and 1568, have been recently restored by *J. A. Frederiks*. The two vaulted chambers under the council-hall date from the 13th cent., and the handsome cloisters from the beginning of the 16th century. The council-hall contains tapestry representing the battles between the Maritime Provinces and the

Spaniards, executed by *François Spierinck* at Delft and by *Jan de Maecht* at Middelburg at the end of the 16th century. In the upper rooms are four large mural paintings by *Ferdinand Bol*, brought from a patrician house in Utrecht, representing the Finding of Moses, Achilles and Thetis, Joseph and his Brethren in Egypt, and Amaziah and the Man of God.

The Protestant *Nieuwe Kerk* (Pl. C, 3; sacristan, Wal 4), in the Groenmarkt, once the abbey-church, contains the monuments of Jan and Cornelis Evertsen (see p. 288), by R. Verhulst (1680-82), and mural tablets to William of Holland (d. 1256; see p. 288) and his brother Floris (d. 1258). The choir is separated from the rest of the church, and known as the *Koor Kerk*. The *Tower* ('de lange Jan'), 280 ft. high and re-erected in 1713-18, contains a chime of 41 bells, and affords a wonderful view, extending in clear weather as far as Blankenberghe and Antwerp (visitors admitted 10-12 and 2-5; keeper, Reiger-Straat).

The quaint and picturesque *Balans* (Pl. C, 2) adjoins the Abbey Square on the N. — A little to the W., in the Wagenaar-Straat, is the *Zeeuwsch Genootschap der Wetenschappen* (Pl. 5, C 2; open daily, except Sat., 10-1 and 3-6, on Sun. and holidays, 12-5; adm. 25 c.).

The Society possesses an interesting collection of Roman and other antiquities (altar of the 3rd cent., from Domburg, dedicated to the goddess Nehalennia); a portrait of De Ruyter by *Ferd. Bol*, and various reminiscences of the great admiral; the earliest telescopes, invented and made in Middelburg about 1608 by *Hans Lipperhey* or *Zach. Jansen*; Zeeland coins; maps, plans, and drawings relating to Zeeland ('Zelandia illustrata'); the furniture of a room in an 18th cent. Zeeland house; and a complete collection of the fauna and flora of Zeeland.

The *Museum of Art* (Pl. B, 3), in a building in the garden of the old St. Sebastian's Guild in the Schuttershof-Straat, contains modern objects of art and a few good old pictures (open daily, 1-4; adm. 25 c.).

In the N.E. Quarter of the Town may be mentioned the *Dry Dock* (Droogdock; Pl. D, 2) on the Dam, completed in 1876; the house on the Dwars Quay known as *'De Steenrots'* (Pl. D, 2), a Renaissance building of 1590; and the *Koepoort* (Pl. 2; D, 1), reconstructed in 1773, the only remaining one of the eight town-gates. — The old *Bastions* (bolwerken) are now used as a promenade.

The Steam Tramway from Middelburg to Flushing (see p. 286) passes the village of *Souburg*. A statue was erected here in 1872 to Philip van Marnix (d. 1598; p. 100), the famous author and statesman, who was lord of the manor.

From Middelburg an omnibus (60 c.; carriages, see p. 288) runs in summer daily in 1½ hr. to (10½ M.) **Domburg** (*Bad-Hotel*, with garden, R. & B. from 2½, déj. 1¼, D. 2¼, pens. from 4 fl.; *Strand-Hotel*, R. 1-4, pens. from 5 fl.; *Hôt. de l'Europe*, R. from 1¾, B. ½, déj. 1½, D. 2¼, pens. from 3½ fl.; *Schuttershof*, R. from 1 fl. 20 c., B. 70 c., déj. 1¼, D. 1¾, pens. 5 fl.; *De Roode Leeuw;* all these near the beach; *Pension Bellevue;* lodgings in the village 11-17 fl. per week), a small and still somewhat primitive bathing-place, frequented by Germans, Dutchmen, and Belgians (bath 35, beach-chair 10 c.; adm. to bathing-pavilion 25 c.). Pleasant walks in the neighbourhood: to *Duinvliet*, the *Château of Westhofen* (formerly the summer residence of the bishops of Middelburg), *Duinbeek*, *Berkenbosch*, etc. — About 5 M. (good road) to the S.W. of Domburg lies *Westkapelle*, with the largest dykes in Holland and an old Gothic tower now used as a lighthouse (adm. on application to the burgomaster). The workmen employed here on the dykes are probably the direct descendants of Danish fishermen of the Norman period.

On the N. coast of the island of Walcheren, $3^1/_2$ M. from Middelburg, lies the ancient and decayed town of Veere (*Hôtel Roland; Campveersche Toren*, with view), much frequented by artists, with a fine Gothic *Church* of 1348, partly destroyed in 1812 but in process of restoration since 1899; a graceful '*Stadsfontein*' or water-tank of 1551; and numerous quaint old houses, such as 'Het Lammetje' and 'Het Struis', both dating from 1500. On the façade of the interesting *Town Hall*, which was built about 1470 by Ant. Keldermans the Elder, are statuettes of lords of Veere and their wives (ca. 1530); in the interior are some valuable antiquities, including the enamelled and chased 'Goblet of Maximilian' (16th cent.). A drive to Veere, Domburg, and Westkapelle makes a pleasant excursion for one day from Middelburg ($32^1/_2$ M.; recommended also to cyclists).

$6^1/_2$ M. *Arnemuiden;* the ancient harbour, of importance in the 16th cent., is now under tillage. The train crosses *Het Sloe*, an arm of the Scheldt, by an embankment connecting the islands of Zuid-Beveland and *Walcheren.* — $12^1/_2$ M. *'S Heer-Arendskerke.* Near Goes is the *Wilhelmina Polder*, upwards of 4000 acres in extent, reclaimed from the sea in 1809.

$15^1/_2$ M. **Goes** (*Hotel de Korenbeurs;* steamboat to *Rotterdam*, see p. 292), or *ter Goes*, the capital (6600 inhab.) of the island of *Zuid Beveland*, with the insignificant remains of the château of *Ostende* (in the court-yard of the inn of that name), formerly belonging to Countess Jacqueline of Bavaria. The lofty Gothic **Church*, consecrated in 1423, has a small tower over the crossing; near by is a handsome Gothic house. The interesting costumes of the surrounding district may be witnessed during the Kermesse), held at Goes in the beginning of September, and at the important weekly fair (Tues.). The Court Room in the *Hôtel de Ville* is fitted up in the Louis XV. style, and contains paintings in grisaille by J. Geeraerts.

19 M. *Kapelle-Biezelinge.* Kapelle has an interesting church. — At (21 M.) *Vlake* the *Zuid Beveland Canal* (p. 201) is crossed. $22^1/_2$ M. *Kruiningen-Yerseke* (p. 201); 27 M. *Krabbendyke;* $28^1/_2$ M. *Rilland Bath.* To the right rises *Fort Bath* (p. 201). The train now quits the province of Zeeland (p. 201), and crosses the *Kreekerak* (p. 201), an arm of the Scheldt now filled up. $34^1/_2$ M. *Woensdrech.*

$38^1/_2$ M. **Bergen op Zoom** *(Hof van Holland*, R. from $1^1/_2$, B. $^1/_2$, D. $1^1/_2$, pens. 4 fl., well spoken of; *Gouden Leeuw; Prins van Luyk)*, with 13,500 inhab., was in the 15th cent., owing to its fisheries and cloth-trade, one of the most flourishing towns in the Netherlands. Under Charles V. it became the capital of a margraviate, which came into possession of the Elector Palatine by marriage in 1722, but reverted to Holland in 1801. The town was fruitlessly besieged by the Spaniards in 1588 and 1622; but it was captured by the French in 1747 in spite of the strong fortifications constructed by Coehoorn (1641-1704), the famous Dutch general of engineers; and the English failed in an attempt to take it by storm in 1814. Large quantities of oysters ('Zeeland oysters') are raised here. — The *Stadhuis* contains several portraits of Margraves of the province, and a fine late-Gothic chimney-piece of about 1492 formerly preserved in the margraves' palace (built in 1475), which is now used as barracks. — The Gothic *Groote Kerk*, of the 13th cent., with double aisles and rows of chapels at both sides, was enlarged in the 15th cent. by a second but never completed transept. The building, which was injured by fire in 1584 and 1747, contains several tombs of the 16-18th centuries. — The fine *Gevangen-Poort*, one of the town-gates dating from the 15th cent., and a *Lunette* near the former Wouw-Poort, are the only relics of the fortifications now left. — Bands play several times weekly in summer in the *Volks-Park* and the *Coehoorn Park*. The *Spinolaberg*, or *Heiberg*, commands an attractive view.

A Steam Tramway plies in 35 min. from Bergen, viâ the *Eendracht*, to *Tholen*, the capital of the island of the same name (p. 201). The Gothic town-hall belongs to the 15th cent. and the Gothic church contains several tombs of the 14th and 15th centuries. — In the other direction it runs to ($2^3/_4$ hrs.) *Antwerp* (comp. p. 161).

42 M. *Wouw*. — $46^1/_2$ M. **Rosendaal** *(Zwaan*, very fair; *Kuypers)*, the seat of the Dutch custom-house, and the junction for the Antwerp line (R. 15a) and for the Breda, Venlo, and Cologne line.

Steam Tramway viâ *Steenbergen* (p. 443), the island of *St. Philipsland* (p. 203), and *Zype* (p. 202) to *Zierikzee* (see below) and *Brouwershaven* (see below).

Zierikzee (*Hôtel Van Oppen;* Lloyd's agent), an old town of 7000 inhab., is the chief place on the island of *Schouwen*. In 1576 it was captured by some 1700 Spanish volunteers under *Requesens*, the successor of the Duke of Alva, who waded across the Canal de Keeten, notwithstanding the incessant and galling fire of the Flemish defenders of the island, many of whom crowded round the assailants in boats. The chief objects of interest in the town are the three well-preserved mediæval *Gates*, the *Hôtel de Ville*, an edifice of 1554 (lower part of the belfry a relic of an earlier building), and the massive square tower (unfinished) of the *Minster*, begun by Ant. Keldermans the Elder in 1454. — Steamboat twice daily from Zierikzee to *Middelburg* (p. 287); fares 2 fl., 1 fl. 40 c.

From Zierikzee (steam tramway, see above) we may visit *Brouwershaven* (Brit. consular & Lloyd's agent, G. de Kater), another small town with an interesting Gothic church (15th cent.; choir of 1293), an attractive town-hall in the Flemish Renaissance style (1599), and a statue of the popular poet *Jacob Cats* (1577-1660).

The Railway from Rosendaal to Breda (15 M.) is a link in the important through-route from Flushing to Cologne. The intermediate stations *(Seppe*, *Hoeven*, *Etten-Leur*, *Liesbosch*, and *Prinsenhage)* are served by slow trains only. — *Breda*, see p. 442.

The railway next traverses a wooded district. — $51^1/_2$ M. *Oudenbosch*, with a modern domed church. Steam-tramway to Breda and Steenbergen. — $56^1/_2$ M. *Zevenbergen*.

$61^1/_2$ M. *Lage Zwaluwe*, and thence to (83 M.) *Rotterdam*, see p. 443. From Rotterdam to ($135^1/_2$ M.) *Amsterdam*, see p. 301.

37. Rotterdam.

Railway Stations. 1. *Beurs Station* (Pl. E, 3), near the Exchange ('Beurs'), in the centre of the town, used by most travellers. — 2. The station outside the *Delftsche Poort* (Centraal-Station, Pl. B, 1) of the *Staatsspoorweg* and the *Hollandsch Spoorweg*, for The Hague, Leyden, Haarlem, and Amsterdam to the N., the Hook of Holland to the W., and Dordrecht, Venlo, and Antwerp to the S. — 3. *Maas Station* (Pl. G, 3), for Gouda, Utrecht, Amsterdam, Arnhem, and Germany. — *Town Agency* of the Staatsspoorweg, Noordblaak 91; of the Hollandsche Spoorweg, Geldersche Kade 5. — *Cabs*, see below.

Hotels (mostly in noisy situations). *MAAS HOTEL (Pl. a; E, 3, 4), Boompjes 19, with lift, frequented by Germans and Americans, R. from $2^1/_2$, B. $^3/_4$, D. (at 6 o'clock) $2^1/_2$, pens. from 7, omn. $^1/_2$ fl., variously judged; *WEIMAR (Pl. i; F, 3), Spaansche Kade, near the Maas, with lift, patronized by English and American travellers, R. from 2, B. $^3/_4$, déj. $1^1/_2$, D. $2^1/_2$, pens. from 6, omn. $^1/_2$ fl.; *LEYGRAAFF (Pl. k; C, 5), Westplein 14, near the park, R. from $2^1/_2$ fl., B. 60 c., déj. $1^1/_2$, D. 2, pens. 6, omn. $^3/_4$ fl., patronized by English travellers, recommended for a prolonged stay. — VICTORIA HOTEL (Pl. b; D, 5), Willems-Plein 1, R. from $1^1/_4$, B. 1, déj. $1^1/_4$, D. 2, pens. $4^1/_2$, omn. $^1/_2$ fl.; HÔT. DE FRANCE (Pl. e; E, 2), Hoogstraat 201, R. from $1^1/_2$, B. $^3/_4$, déj. 1, D. $1^3/_4$, pens. from 5 fl., with good restaurant; GUILLIAMS' HOTEL ST. LUCAS (Pl. f; D, 2), Hoogstraat 327, R. & B. $2^1/_4$-$2^3/_4$, déj. 1, D. 2, pens. from $4^1/_2$ fl. commercial; GRAND HÔTEL COOMANS (Pl. c; E, 2), Hoofdsteeg 12, 3 min. from the Beurs Station, with a café and a much frequented restaurant, R. & B. from $1^3/_4$ fl.; ZUID-HOLLANDSCH HOTEL (Pl. d; D, 3), Korte Hoogstraat 27, with a café; HOTEL DE VEREENIGING (Pl. g; C, 1), Schie Kade 181, with a café-restaurant and a theatre of varieties; HÔTEL SMITS (Pl. h; F, 3), Oude Hoofdplein 2, with view, R. & B. $1^3/_4$-3, D. $1^3/_4$, pens. 4 fl.; HOTEL VAN DAM, Hoogstraat 375, with restaurant, R. from $1^3/_4$, D. from $1^1/_2$ fl., Hebrew. — **Pension.** *Mrs. E. Andrew*, Westzee-Dyk 25.

Restaurants. **Stroomberg*, Westnieuwland 26 (Pl. E, 2, 3), déj. 1, D. $2^1/_2$ fl.; **Grand Hôtel Coomans* (see above), déj. 1, D. (5-7.30 p.m.), in the café 1, in the restaurant (1st floor) $1^1/_2$ fl.; *Café du Passage*, Korte Hoogstraat, at the Arcade, D. 1-$1^1/_2$ fl.; *Café-Restaurant Fritschy*, Geldersche Kade 30 (Pl. E, 3), and on the Noordereiland, near the Willems-Brug (p. 300).

Cafés. *Zuid-Hollandsch Koffiehuis* (see above), Korte Hoogstraat 27; *Café du Passage* (see above); *Café Coomans* (see above).

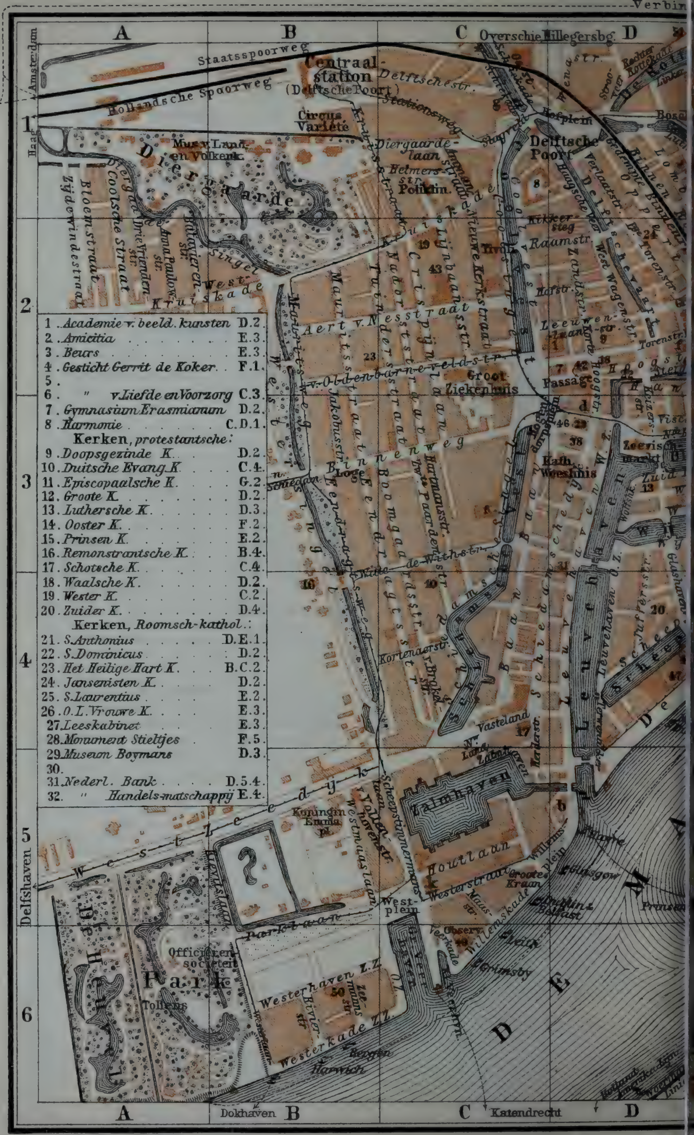
Beer. *Franziskanerbräu*, Hoogstraat 225, Bavarian and Bohemian beer; *Boneski* Hoogstraat 334, Bohemian beer; *Löwenbräu*, Hoogstraat 353; and at the above-mentioned cafés.

Wine at the *Continental Bodega*, Kolk-Kade 5; *Bodega Oporto*, Oudehaven-Kade 11.

Cabs *(Rytuigen)*. For 1-2 pers. 60 c. per drive, for 3-4 pers. 70 c.; per hour 1 fl. 25 c., each additional hour 1 fl. — From midnight till 6 a.m., per drive 90 c., per hr. $1^1/_2$ fl. — Each trunk 15 c. — For the drive from any of the railway-stations into the town, with luggage, 1 fl. is generally charged.

Tramways. The chief station is the *Beursplein* (Pl. E, 3), whence all the chief lines diverge, except the line from the Maas Station to the Central Station and Willems-Plein (comp. the Plan.). — STEAM TRAMWAYS. 1. To *Hillegersberg*, to the N. of Rotterdam. 2. To *Overschie*, to the N.W. 3. From the Oldenbarnevelt-Straat (Pl. C, 2) to *Delfshaven* and *Schiedam* (p. 301; $^1/_2$ hr.). 4. From the Stieltjes-Plein (Pl. F, G, 5) viâ *Barendrecht* (p. 446) to *Zuid-Beyerland* on the island of *Beyerland* (continuation viâ the island of *Overflakkee* to *North Brabant* in progress).

Steamboats. *To Dutch and Rhenish Ports* (starting mostly from the Ooster-Kade; Pl. F, 3). Daily, except Sun., to *Arnhem;* daily to *Nymwegen* viâ Gorinchem; daily to *Tiel* viâ Gorinchem; thrice weekly to *Venlo (Roermond);* twice daily, exc. Sun., to *'S Hertogenbosch* viâ Gorinchem; eleven times daily to *Dordrecht;* once a week to *Tholen;* twice a week to *Goes;*


Verbin
A
B
C
D
Overschie
Hillegersbg.
Amsterdam
Haag
Staatsspoorweg
Hollandsche Spoorweg
Centraal-station
(Delftsche Poort)
Delftschestr.
Stationsweg
Circus Variété
Mus. v. Land- en Volkenk.
Diergaarde
Diergaardelaan
Helmersstr.
Poliklin.
Delftsche Poort
Hofplein
Binnen Rotte
Goudsche Singel
Coolsingel
Kruiskade
West-Kruiskade
Singel
Bloemstraat
Zijdewindestraat
Coolsche straat
Drievriendenstr.
Anna Paulowstr.
Batavierenstr.
Mauritsweg
Westersingel
Aert v. Nesstraat
v. Oldenbarneveldstr.
Groot Ziekenhuis
Binnenweg
Loge
Kath. Weeshuis
Passage
Hoogstr.
Leeuwenstr.
Raamstr.
Zandstr.
Tivoli
Hofstr.
Kikkersteg
West Wagenstr.
Delftsche vaart
Zeeuwsche markt
Schiedam
Schiedamsche Singel
Schiedamsche dijk
Leuvehaven
Vasteland
Kortenaerstr.
Witte de Withstr.
Boomgaardstr.
Hartmansstr.
Westzeedijk
Koningin Emma pl.
Westmaaslaan
Zalmhaven
Houtlaan
Westerstraat
Westplein
Willemsplein
Willemskade
Groote Kraan
Glasgow
Dublin & Belfast
Hull
Grimsby
Veerhaven
Veerkade
Parklaan
Officieren-societeit
Park
Tollens
Het Park
Westerhaven Z.Z.
Westerkade Z.Z.
Zeemansstr.
Rivierstr.
Harwich
Bergen
De Maas
Delfshaven
Dokhaven
Katendrecht
1 . Academie v. beeld. kunsten D.2.
2 . Amicitia E.3.
3 . Beurs E.3.
4 . Gesticht Gerrit de Koker F.1.
5 .
6 . " v. Liefde en Voorzorg C.3.
7 . Gymnasium Erasmianum D.2.
8 . Harmonie C.D.1.
Kerken, protestantsche:
9 . Doopsgezinde K. D.2.
10 . Duitsche Evang. K. C.4.
11 . Episcopaalsche K. G.2.
12 . Groote K. D.2.
13 . Luthersche K. D.3.
14 . Ooster K. F.2.
15 . Prinsen K. E.2.
16 . Remonstrantsche K. B.4.
17 . Schotsche K. C.4.
18 . Waalsche K. D.2.
19 . Wester K. C.2.
20 . Zuider K. D.4.
Kerken, Roomsch-kathol.:
21 . S. Anthonius D.E.1.
22 . S. Dominicus D.2.
23 . Het Heilige Hart K. B.C.2.
24 . Jansenisten K. D.2.
25 . S. Laurentius E.2.
26 . O.L. Vrouwe K. E.3.
27 . Leeskabinet E.3.
28 . Monument Stieltjes F.5.
29 . Museum Boymans D.3.
30.
31 . Nederl. Bank D.5.4.
32. " Handels-matschappij E.4.

Geograph. Anstalt von

aan

ROTTERDAM
1: 16,600
0 50 100 200 300 400 500
Meters
33. Nederl. Stoomboot Maatschij. D.4.
34. " -Amerik. S.M. F.5.
35. Oudemannenhuis F.2.
36. Oudevrouwenhuis F.2.
37.
38. Politie D.3.
39. Post en Telegraaf E.3.
40. Raadhuis E.2.
41. Rotterdamsche Bank D.4.
42. Schielandshuis D.2.
43. Groote Schouwbourg (Théâtre) C.2.
44. Stadswaag E.3.
45. Standbeeld v. Erasmus E.2.
46. " v. Hogendorp D.3.
47. Synagoge D.1, D.4.
48. Weeshuis F.2.
49. Ethnogr. en marit. Mus. C.6.
50. Zeemanshuis B.6.
51. Zendelingshuis D.1.
52. Witte Huis E.3.
Veemarkt
Goudsche Singel
Oostvestplein
Oostpoort
Hoogstraat
Maasstation
Oosterkade
Boerengat
Oostmaaslaan
Amsterdam, Utrecht
Oude Plantage
Willemsbrug
Noordereiland
Koninginnebrug
Binnenhaven
Spoorweghaven
Entrepôt haven
Parallelweg
Rijnhaven
Hamburg-Amerika Linie
Dordrecht, Venlo, Antwerpen
Antwerpen, Brussel, Gent
Brielle, Gouda, Dordrecht, Middelburg

Wagner & Debes, Leipzig.

daily, exc. Sun., to *Flushing* viâ Middelburg; three or four times daily to *Briel;* three or four times daily to *Hellevoetsluis* viâ Vlaardingen; four or five times daily (once on Sun.) to *Gouda;* daily, exc. Sun. (Wed. and Frid. twice) to *Haarlem* viâ Gouda and Boskoop; once or twice daily to the *Hook of Holland;* twice daily, exc. Sun., to *Utrecht;* to *Delft*, see p. 301 (starting from the Schie-Kade, near Pl. g, C 1). — To *Cologne* viâ *Arnhem*, by the Cologne & Düsseldorf Steamship Co.; and to *Cologne* viâ *Dordrecht*, *Tiel*, and *Nymwegen*, by the Netherlands Steamship Co., see p. 398.

To and from British Ports. To *Harwich* viâ the *Hook of Holland*, see p. 285. — To *London*, see p. 285. — To *Hull*, every Tues., Wed., and Sat. in 17-18 hrs. (fare 15*s*., return 25*s*., tourist-return 20*s*.). — To *Leith*, twice weekly in 36 hrs. (30*s*., return-ticket 50*s*.). — To *Grimsby*, twice weekly in 18 hrs. (15*s*., return 25*s*.). — Also to *Newcastle* (every Sat.; 22*s*. 6*d*., 11*s*. 6*d*.), *Goole*, *Liverpool*, *Grangemouth*, *Dundee*, etc. Comp. Van Santen's Officieële Reisgids voor Nederland.

Post and Telegraph Office (Pl. 39; E, 3), near the Exchange.

Porters. Small articles of baggage 10 c. per 1/4 hr., 15 c. per 1/2 hr.; trunk 20 c.; after 8 p.m. 10 c. extra.

Booksellers. *Van Hengel*, Hoogstraat 385; *H. A. Kramers & Son*, Geldersche Kade 26; *Bazendyk*, Zeevisch-Markt 14; *Terneden*, Van Hogendorps-Plein 4. — **Art Dealers.** *Oldenzeel*, see below; *Museum Arti* (modern pictures and antiquities), Zwartehond-Straat 13; *C. Kryzer*, Oppert 146 and Binnenrotte 137. — **Art Exhibitions** at *Oldenzeel's*, Glashaven 20 (Pl. D, 3, 4; open 10-4; adm. 25 c.).

Cigars. *Weinthal & Co.*, Hoogstraat 244. This firm has numerous branches in Rotterdam and other towns of Holland.

Baths in the Arcade (entr., Coolvest 106).

Money Changers. *Wissel-en-Effectenbank*, Noordblaak 29; *Handelsbank*, Noordblaak 37, and several smaller offices near the Exchange. The rate of exchange for foreign money is more favourable in a large commercial town like this than at The Hague and elsewhere.

Theatres. *Groote Schouwburg* (Pl. 43; C, 2), at the corner of the Aert van Nes Straat and the Lynbaans-Laan, from Sept. to May, twice or thrice a week; *Tivoli-Schouwburg*, Coolsingel 24 (Pl. C, 2), dramas, performances twice or thrice a week. — **Variety Theatres:** *Circus Variété* (Pl. B, 1), Stations-Plein; *Casino Variété*, Coolsingel; in the *Hotel de Vereeniging* (see p. 292), Schie-Kade 181.

Concerts in the *Vauxhall Doele*, Haagsche Veer (Pl. D, 1, 2); in the *Zoological Garden* (p. 299), on Tues. and Frid. in summer at 8 p.m.; in the Officieren-Societeit in the *Park* (p. 299), on Sun. aft. and evenings in summer, also on Wed. evenings (introduction necessary).

Kermesse (comp. p. xxiv), for eleven days beginning with the second Mon. in August. During its continuance, ladies had better avoid the Hoogstraat in the evening.

British Consul, *Henry Türing, Esq.*, Boompjes 76; vice-consul, *J. W. van Dyk, Esq.* — **United States Consul**, *Soren Listoe, Esq.;* vice-consul, *A. H. Voorwinden, Esq.* — **Lloyd's Agents**, *John Hudig & Son*, Willems-Plein 8.

English Church *(St. Mary's)*, at the E. end of the Haringvliet (Pl. 11, G 2; comp. p. 299); services at 11 a.m. and 7 p.m.; chaplain, *Rev. N. S. M. Atkinson*, Oostzeedyk 18. — **Scottish Presbyterian Church** (Pl. 17; C, 4), Vasteland 2; services at 10.30 a.m. and 6.30 p.m. (*Rev. Irwin Brown, M. A.*, Avenue Concordia 116).

Principal Attractions (1/2-1 day). Boymans Museum (p. 295); the Docks and Harbour on the left bank of the Maas (p. 294); the Park (p. 299).

Rotterdam, with about 350,000 inhab. (1/4th Rom. Cath.), including the suburbs of *Delfshaven*, *Charlois*, and *Kralingen*, is situated about 15 M. from the North Sea, on both banks of the *Maas* or *Meuse.* The river, which is tidal for a considerable distance above Rotterdam, admits the largest sea-going ships to the quays of the town. The rise of the tide varies from $4^1/_2$ to 8 ft., according to the wind. Since the construction of the Nieuwe Waterweg (p. 285) and the completion of the new docks on the left bank of the Maas, Rotterdam has become the most active seaport in Holland. About one-half of the total national imports by sea and nearly one-half of the exports (p. xlii) pass through it, besides four-fifths of the Dutch trade with the Rhine. The most important cargoes are grain, coffee, sugar, tobacco, rice, tea, and spices. Near the harbour are large ship-building yards, tobacco-factories, sugar-refineries, and distilleries, and also the extensive machine-works of Feyenoord. The older portion of the city, Rotterdam proper, which received its first municipal privileges from Count Floris V. of Holland in 1270, lies upon the right bank of the Maas, near its confluence with the *Rotte*. It is intersected by numerous canals, which lend a characteristic air to the town. The Antwerp and Amsterdam lines are connected with each other by a lofty iron *Viaduct*, 1 M. long, carried across the town in 1870-77.

The *Beurs Station* or *City Railway Station* (Pl. E, 3; p. 292) lies in the centre of the town, considerably above the level of the streets, and is reached by steep flights of steps.

Opposite the railway-station is the **Exchange** (Pl. 3; E, 3), designed by *Van der Werff* and built of sandstone in 1722, enclosing a spacious court, flanked by colonnades, and covered with glass. Business-hour 1-2 p.m.; market in the morning. The tower of the Exchange contains a fine set of chimes. — To the W. of the Exchange is the large *Post and Telegraph Office* (Pl. 39; E, 3).

To the N.W. of the Exchange lies the Groote Markt (Pl. D, E, 2), the greater part of which is constructed on vaulting over a canal. It is embellished with a bronze statue, by Hendrik de Keyser (p. 329), of the illustrious **Erasmus of Rotterdam** (Pl. 45), properly *Gerrit Gerritsz*, who was born at Rotterdam, probably in 1467, and died at Bâle in 1536. The monument was erected in 1622, and bears long Dutch and Latin inscriptions added in 1677.

The adjacent Hoogstraat (Pl. D, 2), or High Street, one of the busiest streets in Rotterdam, is often thronged till late in the evening. — The *Wyde Kerkstraat* leads hence to the N.W. to the church of St. Lawrence. The façade of the house No. 5 in this street, with a statuette of Erasmus in the pediment, is an exact reproduction of the front of the house in which the great scholar was born.

The **Church of St. Lawrence** (*Groote Kerk*; Pl. 12, D 2), a Gothic brick edifice, was begun in 1412. The choir dates from 1487, and the tower, which has been left unfinished, from 1449-1560.

Interior. The entrance is through the sacristan's house, No. 31, on the S. side of the church (25 c. each person). — Like most Dutch churches, St. Lawrence is disfigured internally by the wooden stalls and pews. The chief objects of interest are the marble monuments of vice-admiral *Witte Corneliszoon de With* (d. 1658), by Pieter Ricx, vice-admiral *Kortenaer* (d. 1665) by Rombout Verhulst (1669), and rear-admiral *Van Brakel* (d. 1690), by Joh. Blommendael. The brazen screen which separates the choir from the nave dates from 1711-15. The large organ (4 manuals, 73 registers, 4762 pipes), built in 1798, is as famous as that at Haarlem. Organ-recital every alternate Frid. in summer at 2.30 p.m. (free); at other times the organist may be engaged to play for an hour, and to show the internal mechanism, for a fee of 10 fl.

The *Tower*, 210 ft. in height (325 steps; adm. 25 c., during the Kermesse 10 c., on application to the sacristan), consisting of three broad and tapering stories, rises from the façade of the church. It formerly terminated in a wooden spire, removed in 1645, and replaced by a flat roof; and in 1651-55 it was disfigured by the construction of a massive support, extending across the entire façade. The view from the summit is very extensive. The towers of Briel, Delft, The Hague, Leyden, Gouda, and Dordrecht are all visible in clear weather.

A little to the E., between the Kaasmarkt and the Hoogstraat is the *Stadhuis*, or town-hall (Pl. 40; E, 2), originally erected in the 17th cent. but rebuilt in 1827-35 in a pseudo-Classic style. — In the neighbouring Nieuwe Markt (Pl. E, 2) is a handsome *Fountain* adorned with sculptures, commemorating the tercentenary of the establishment of Dutch independence (1572; see p. xxxviii) in 1872.

To the W. the Hoogstraat ends in the Korte Hoogstraat (Pl. D, 2), which contains several popular cafés (p. 292) and the *Passage*, an arcade built in 1878-79. The other end of the Passage leads to the Coolvest.

The ***Boymans Museum** (Pl. 29; D, 3), on the Schiedamsche Dyk, contains the *City Library* with 30,000 vols. (adm. daily, except Mon., 11-3, on application to the librarian, M. Unger), and a collection of pictures, chiefly by Dutch masters, which, although inferior to the galleries of The Hague and Amsterdam, is well worthy of a visit. The nucleus of the collection was a bequest by *Mr. F. J. O. Boymans* (d. 1847) of about 360 paintings, which were reduced to 163 by a disastrous fire in 1864. The new building was completed in 1867, and the collection has since been extended to about 450 pictures and upwards of 2000 drawings and engravings. Adm. 5 c. on Sun., 11-5, and week-days (except Mon.), 10-5, (in winter, 10-3, in March and Oct., 10-4); strångers are shown round on Mon., and on other days before 10 a.m. for a fee of 25 c. Catalogue (1902), in Dutch and French, 15 c. Director: P. Haverkorn van Rysewyk.

Ground Floor. On the left are two rooms containing *Drawings, Water Colours*, etc. A few of the finest (*e.g.* several *Rembrandts* in the second room; *Rubens*, Crucifixion) are exhibited on the walls; the others are shown on Tues., Thurs., Frid., and Saturday (catalogue 50 c.). In the second room also are *Porcelain, Pottery*, etc.; and an Adoration of the Shepherds (No. 5), a painted relief in alabaster, by an unknown Dutch master of the second half of the 16th century.

In the portrait-room to the right of the vestibule: 406. *Pieneman*, King William III. (1853); 352. *Bisschop*, Prince Henry of the

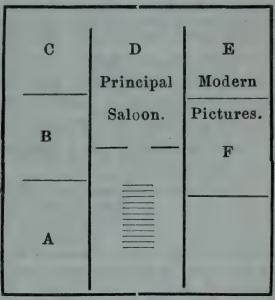
Netherlands; 373. *P. Josselin de Jong*, Rochussen the painter (1884); 371. *Jos. Israëls*, M. de Monchy (1898).

Upper Floor. On the landing: 65. *Dirck van Delen*, Susanna and the Elders in the court of a castle. — At the top of the staircase: 232, 233. *A. Pynacker*, Landscapes; 210. *C. Netscher*, Portrait of an ecclesiastic; 61. *Cuyp*, Portrait (1639); 254. *J. S. van Ruysdael*, Landscape; 111, 112. *B. van der Helst*, Portraits of a man and wife (1646). — We turn to the right into —

Room A. To the right: 260. *Corn. Saftleven*, Satirical allegory of the legal profession (1629); 189. *Jan Mytens*, Portrait of Grand Pensionary Cats and his cousin Cornelia Baars (1650). — 263. *H. Saftleven*, Landscape among the dunes; 291. *E. van de Velde*, Nocturnal contest (1623); *49. *Gonzales Coques*, The toper. — *A. van Dyck* (?), 69. Group of saints, a sketch; 70. Sketch for the large portrait-group of Charles I. and his family at Windsor, in a remarkably easy and spirited style. 309. *Flemish School*, Sketch of riders. — 269. *Jan van Scorel*, Portrait of a boy (1531); 33. *Dirck Bouts* (?), St. John the Evangelist. — Above, on different walls: 78-80. *C. W. Eversdyck* (of Goes, beginning of 17th cent.), Guild-pictures, of little interest, from the town of Goes.

Room B. To the right: 197. *P. Moreelse*, Vertumnus and Pomona; 230. *A. Palamedesz*, The guard-room (1666); 46. *Phil. de Champaigne*, Portraits of two artists (1654); *105. *W. C. Heda*, Still-life (1634); *87. *Joost van Geel*, Mother, nurse, and child, a strongly coloured example of this exceedingly rare pupil of Metsu; *75. *Ger. van den Eeckhout*, Boaz and Ruth (1655); 221. *J. Ochtervelt*, Breakfast-table (1667); 47. *Pieter Claesz*, Still-life (1656); 285. *Abr. van den Tempel*, Portrait-group (1671); 286. *G. van Tilborch*, Flemish family-group. — 68. *A. de Lorme*, Interior of the Church of St. Lawrence at Rotterdam (1655). — 251. *Rembrandt*, Portrait of his father, the miller Harmen Gerritsz van Ryn (school-piece); 313. *S. de Vlieger*, Mouth of a river; 333. *Th. Wyck*, Peasant-interior; *F. de Hulst*, 141. The old Oostpoort at Hoorn; 142. View of Nymwegen; *28. *F. Bol*, Portrait (1652); 147. *W. Kalff*, Kitchen-interior; 252. *Sal. Rombouts*, Landscape; 208. *A. van der Neer*, Moonlight scene; 52. *J. D. Cool*, Corporation-piece (1653).

Room C. To the right: 159. *C. Lelienbergh*, Dead game. *Aelbert Cuyp*, *55. River-scene by morning-light, *54. Two grey horses, 58. Eating mussels, 59. The old Oostpoort at Rotterdam, 57. Cow's head, *56. Cock and hen. Above these, 60, 62, 63. Portraits by *Jacob Gerritsz Cuyp*, father of Aelbert. — 104. *Adr. Hanneman*, Grand Pensionary Jan de Witt (1652); 98. *J. Hackaert*, Landscape; *156. *Salomon Koninck*, Gold-weigher (1654); above, 227. *A. Palamedesz*, Family-group. — 257. *Jacob van Ruysdael*, Old Fish Market at Amsterdam, the figures by *G. van Battem;* *82. *Govert Flinck*, Woman sitting under a tree giving her hand to a man standing in front of her, one of the master's finest works, belonging to the period when he was a close adherent of Rembrandt (1646). 280. *Jan Steen*, Stone-operation; a stone being cut out of the head of a credulous peasant by a doctor, to the great amusement of the by-standers ('le malade imaginaire'). 339. *Eman. de Witte*, Fishmonger at Amsterdam (1672); 259. *P. Saenredam*, Old Church of St. Mary at Utrecht; 225. *Adr. van Ostade*, Old man in his study (1680); *255. *Jacob van Ruysdael*, Cornfield in sunshine, a very beautiful landscape, evidently influenced by Rembrandt; *18. *Job Berck-Heyde*, Old Exchange at Amsterdam. — *12. *Abr. van Beyeren*, Fish; 314. *H. van Vliet*, Interior of the New Church at Delft (1666); 169. *N. Maes*, Gentleman, lady, and child; 134. *Gysbert d'Hondecoeter*, Poultry-yard (1652); 190. *J. M. Molenaer*, Rustic merry-making.



Room D (principal room). To the right: *107. *J. D. de Heem*, Fruit; 271. *D. Seghers*, Flowers; *154. *Phil. Koninck*, Landscape (1664); 319. *Simon de Vos*, Portrait (1645); *117. *M. Hobbema*, Landscape; above, 170, 171. *N. Maes*, Portraits of Maarten Nieuwpoort and his wife (1672); *29. *Ferd. Bol*, Portrait of a boy (1656); 211. *C. Netscher*, Family group (1667). — 266, 267. *Dirck Santvoort*, Shepherd and shepherdess (1632); 71a. *G. Dou*, Portrait of a fashionable lady; *A. van de Velde*, *289. The farrier, *290. Cattle at pasture, two of his earliest works (1658); 64. *Dirck van Delen*, Musical party (1636); 224. *Adr. van Ostade*, Peasant laughing (1656); 16. *N. Berchem*, Landscape; 151. *Jan van Kessel*, Prinsen-Gracht at Amsterdam; 200. *Fr. de Moucheron*, Mountain-landscape, with accessories by *A. van de Velde*. — 9. *A. Beerstraten*, The old town-hall of Amsterdam, with figures by *J. Lingelbach;* *326. *Jan Weenix*, Dead swan (1716); 17. *Gerrit Berck-Heyde*, View of Cologne, with St. Cunibert's in the foreground, and the Bayenthurm behind, the cathedral not being included; 226. *I. van Ostade*, Travellers in front of an inn (1640); 341. *Phil. Wouverman*, Scene of plundering, in the background a burning village; *81. *Karel Fabritius*, Portrait, formerly ascribed to Rembrandt, of whom it is not unworthy; 279. *Jan Steen*, Feast of St. Nicholas, a merry family-group of seven persons; *256. *J. van Ruysdael*, The sandy road; *175. *Jan van der Meer the Elder* of Haarlem, View of Noordwyk (1676); *153. *J. Koninck*, Herd-boy with cattle; *258. *Sal. van Ruysdael*, River-scene near Dordrecht, with barges and cattle, the atmosphere wonderfully transparent; *31. *Jan Both*, Italian landscape; *113. *B. van der Helst*, Lady and gentleman in a park (landscape by *A. van Everdingen;* 1654). — 5. *Jac. Backer*, Portrait; 102. *F. Hals the Younger*, Quack; 93a. *Jan van Goyen*, Landscape; 181. *G. Metsu*, Pastor in his study; 110. *B. van der Helst*, Portrait of a clergyman (1638).

*116. *Hobbema*, Landscape.

Small, but charming: by the side of a pond in which two men are fishing, stands a cottage shaded by lofty trees; to the left a road on which two travellers are approaching; foreground in shade, with the surface of the water most effectively handled.

*249. *Rembrandt*, 'De Eendracht van 't land' (union of the country), an allegorical painting executed in 1648, the year of the Peace of Westphalia, which Dutch poets and painters were never tired of celebrating. Though merely a study in brown monochrome, probably a sketch for a larger work, and unfinished, it is remarkably effective.

The foreground and part of the middle distance represent the interior of a fortress. In the centre is a lion couchant, bound by two chains, one of which is attached to a wall on the right, bearing the arms of Amsterdam with the words 'Soli Deo Gloria', while the other is fastened to the seat of Justice, who is represented in an attitude of supplication on the left. The lion raises its head defiantly and places his paws on a bundle of arrows, the emblem of the United Provinces, the shields of which surround him. The foreground is occupied by knights arming themselves to battle for the republic, while the guns on the ramparts are seen firing on the enemy, who retreats in wild confusion.

Above, 77. *A. van Everdingen*, Landscape with waterfall; 293. *W. van de Velde the Younger*, Port of Texel (1673); 149. *Th. de Keyser*, Portrait; *100. *F. Hals the Elder*, Portrait (ca. 1635); 196. *P. Moreelse*, Portrait.

Rooms E. and F. contain the Modern Pictures. Room E. To the right: 385, 384. *Langendyk*, Warlike scenes from the 18th cent. (painted in 1779 and 1780). — Opposite, 343. *L. Apol*, Landscape; 358. *J. Bosboom*, Interior of the St. Lawrence Church at Alkmaar; 369. *H. van Hove*, Landscape near Rotterdam (1834). — *Koekkoek*, 381. Landscape in Guelders (1840), 380. Forest-scene, 382. Winter-landscape (1841). — Room F. To the right: 363. *P. J. C. Gabriel*, Landscape near Overschie; 377. *J. C. Klinkenberg*, The Vyverberg at The Hague; 426. *Therese Schwartze*, Orphans; 439. *H. J. Weissenbruch*, Landscape with wind-mill. — 412. *W. Roelofs*, Landscape (cattle by *De Haas*); 370. *Jos. Israëls*, Woman at a window; 372. *J. B. Jongkind*, Moonlight-view of Overschie (1872); 363b. *Vincent van Gogh*, Landscape; 357. *J. Bosboom*, Interior of a Protestant church (1855); *393. *H. W. Mesdag*, Sunrise on the Dutch coast (1875). — 398. *A. Neuhuys*, Interior of a workman's house in Drenthe; 359. *G. H. Breitner*, View of a suburb in Amsterdam; 391. *Mauve*, Pasturage; 390. *J. Maris*, The nurse; above, *Ary Scheffer* (p. 445), 414. Count Eberhard of Wurtemberg cutting the tablecloth between himself and his son, 415. Count Eberhard by the dead body of his son who had fallen while fighting bravely in battle (after Uhland). — 354. *B. J. Blommers*, Children on the shore; 355. *Th. de Bock*, Landscape; *394. *Mesdag*, Stormy sea.

The Hogendorp's Plein (Pl. C, D, 3), at the back of the Museum, is adorned with the statue of *Gysbert Karel van Hogendorp* (Pl. 46; 1762-1834), the 'promoter of free trade', and the 'founder of the Dutch constitution', by *W. Geefs* (comp. p. 326). A flower-market takes place in this square every morning.

We return past the *Fish Market* (Pl. D, 3) and through the busy Noord Blaak (Pl. D, 3) to the Beursplein ('Exchange Square').

A few minutes to the S.E. of the Exchange, at the corner of the Wynhaven and the Geldersche Kade, lies the ***Witte Huis*** (Pl. 52; E, 3), a ten-storied apartment-house, 130 ft. high, said to be the highest private building on the Continent, erected in 1897-98 (fine view of Rotterdam from the top; adm. 25 c.; no charge for the lift).

The English Church (Pl. 11; G, 2), at the E. end of the Haringvliet (Pl. F, 3, 2), was originally built by the great Duke of Marlborough during his command in the Netherlands, and has been used as a barrack, a hospital, a storehouse, and an armoury. Over the entrance, below the English royal arms, are the arms of the Duke of Marlborough.

A little to the S. of the Geldersche Kade is the **Boompjes** (Pl. E, D, 4), a broad quay, which derives its name from the scraggy elm-trees planted upon it.

Along the Maas, farther to the W., stretch the *Willem's Plein* and the *Willem's Kade* (Pl. D, C, 5, 6). At the W. extremity of the latter are the *Museum voor Land- en-Volkenkunde* and the *Maritime Museum* (Pl. 49; C, 6), containing curiosities from the East Indies, Africa, and Brazil, and a collection of objects connected with navigation from the 17th cent. onwards (entrance, Willem's Kade 26; open daily except Mon., 10-4; adm. 5 c.). — From the Willem's Plein (Veerhaven; Pl. C, 6) and from the Wester-Laan (Pl. B, 6) steam-ferries ply to the new docks (p. 300).

The ***Park** (Pl. A, B, 6) affords a pleasant promenade, and may be reached by tramway from the Exchange (but not from the Boompjes). It is embellished with clumps of trees, grassy expanses, and fish-ponds, while the new *View Terrace* (café), on the Maas, and other points command a view of the busy scene on the river. In the middle of the park is the *Officieren-Societeit* (concerts, see p. 293). Near it, to the S.W., rises a marble statue by Stracké of the popular patriotic poet *Hendrik Tollens* (1780-1856), erected in 1861. — An important new quarter has recently sprung up to the N.W. of the park. On the Mathenesser-Laan, in the extreme W., not far from Delfshaven (p. 301), is the new building (1899-1900) for the *Municipal Archives*, which contains a collection of documents referring to Rotterdam, books, engravings, and drawings.

From any of the chief streets leading to the N. from the Park we may proceed through the pleasant residential quarter adjoining the *Wester-Singel* (Pl. B, 4-2; tramway, see p. 292) to the **Zoological-Botanical Garden** (*Diergaarde;* Pl. A, B, 1, 2), tastefully laid out (restaurant). The chief entrance is in the Kruisstraat, opposite the Diergaarde-Laan (adm. 1 fl., during the Kermesse 50 c.). The beasts of prey are fed at 2.30 p.m.; concerts, see p. 293.

A little to the E. of the Diergaarde-Laan is the *Delftsche Poort*, (Delft Gaté; Pl. C, D, 1), the old N. Gate of the city, dating in its present form from 1766.

At the upper end of the Boompjes the river is crossed by two **Bridges** (Pl. E, F, 4): the *Railway Bridge*, opened for traffic in 1876, and the *Willems-Brug* (fine view), for carriages and foot-passengers, opened in 1878, 330 yds. long, and also resting on four buttresses.

On the Maas-Kade on the *Noordereiland*, immediately to the right of the bridge, is the *Café-Restaurant Fritschy*, which commands a fine view of Rotterdam. The middle of the Noordereiland is occupied by the *Burgemeester Hoffman Plein* (Pl. F, 4, 5), embellished with a monument to *Stieltjes* (d. 1878), the engineer who planned the harbour-works on the left bank, and with a fountain, by *H. Evers* (1899), commemorating the accession of Queen Wilhelmina. The large **Konings-Haven** (Pl. F, G, 5, 4), about 160 yds. in breadth and 1100 yds. in length, lies between the Noordereiland and the island of *Feyenoord.* Railway and road are conducted across the harbour on swing-bridges, through the openings of which sea-going vessels can pass (ferry, when the bridge is open, 2 c.).

On the S.W. side of Feyenoord are two other harbours, constructed between 1874 and 1879, *viz.* the **Binnen-Haven** (Pl. F, G, 5, 6), which is about 1100 yds. long and is adjoined on the E. by the Entrepôt-Haven or free harbour, and the **Spoorweg-Haven** (Pl. F, 6), which is 1200 yds. long. The latter is well seen from the second swing-bridge, which leads to the *Wilhelmina-Kade* (Pl. E, D, 6), on the left bank of the Maas.

By this quay lie the large passenger-steamers of the *Rotterdam Lloyd* and *Dutch-American Steamship Co.* (visitors admitted to the emigrant-ships; fee). — The large *Rynhaven* (Pl. E, 6; 74 acres), constructed in 1887-93, is the dock for the steamers of the North German Lloyd and the Hamburg-American lines.

To the S.W. of this point lie the two small *Katendrechtsche Haven* (steam-ferry from the Wilhelmina-Kade), with a coal-tip (p. 199) and other powerful electric cranes; the huge *Maashaven*, constructed in 1898-1902, the most important of all and more than 140 acres in extent; and the harbours at *Charlois* (ferry from the second Katendrechtsche Haven), with three floating docks and large petroleum tanks. Steam-ferry from the Dokhaven to the Wester-Laan (p. 299).

DELFT
1 : 12.000
Meters
1. Gemeenlandshuis van Delfland . . . B.4.
2. Luthersche Kerk . . . A.B.2.
3. Nieuwe Kerk . . . C.4.
4. Oude Kerk . . . B.3.
5. R. Kath. Kerken . . . B.3.
6. Korenbeurs . . . B.4.
7. Gasthuis . . . C.5.
8. Polytechnische School . B.5.
9. Postkantoor . . . B.3.
10. Prinsenhof . . . A.B.3.
11. Schouwburg . . . C.3.
12. Stadhuis . . . B. C.4.
13. Synagoge . . . C.5.
14. Zwemschoolen . . . B.5.
15. Fabr. v. Delfts Aardewerk . . . D.4.
16. Geb. v. Bacteriologie . D.6.
17. Geb. v. Microchemie . . B.5.
18. Kantongerecht . . . B.5.
's Gravenhage
Lepelbrug
Haagpoort
Watertoren
Agneta Park
Oost Singel
Konings Plein
Wateringsche Vest
Geerweg
Kolk
Paardenmarkt
Exercitie plein
Doelenstr.
Vischsteeg
Schietbaan
Doele
Koepoort
Rietveld
Vlamingstraat
Oude Delft
Phoenixstraat
Begijnhof
Schoolpoort
Choorstraat
H. Geest Kerkh.
Groote Markt
Kerkhof
Oude Langendijk
Nieuwe Langendijk
Gedempte Burgwal
Beestenmarkt
Koornmarkt
Molslaan
Verlengde Pieterstraat
Gasthuislaan
Zuiderstraat
Oosteinde
Waterslootsche Poort
Buitenwatersloot
Binnenwatersloot
Kloksteeg
Smidsteeg
Houttuinen
Westvest
Westerstr.
Tunnel
Raamstr.
Station
Breedstr.
Arsenaal
Achterom
Asch-Vest
Ezelsveld Laan
Nieuwe Laan
Kanaalweg
Gebouw v. Geodesie
Ketelstr.
Zuidwal
Rotterdamsche Poort
de Kolk

Geograph. Anstalt von Wagner & Debes, Leipzig.

38. From Rotterdam to The Hague, Leyden, Haarlem, and Amsterdam.

$52^1/_2$ M. Railway (*'Hollandsche Spoorweg'*; stations, see p. 292) in $1^1/_4$-$2^3/_4$ hrs. (fares 3 fl. 50, 2 fl. 75, 1 fl. 75 c.). To ($14^1/_2$ M.) *The Hague* in $^1/_3$-$^3/_4$ hr. (fares 1 fl. 45, 1 fl. 20, 75 c.).

Rotterdam, see p. 292. — To the left, as we quit Rotterdam, appears *Oud-Delfshaven* on the Maas, with 13,000 inhab., the birthplace of the naval hero Piet Hein (p. 302), to whom a statue was erected here in 1870. A party of the 'Pilgrim Fathers' set sail from Delfshaven on July 22nd, 1620, for North America. A tablet in the Protestant church commemorates their last public religious service on European soil. — Flat pastures, numerous wind-mills, straight canals, and occasionally a few plantations and thriving farm-houses are the principal features of the country.

3 M. **Schiedam** (*De Visschery*, plain), on the *Schie*, with 27,050 inhab., is celebrated for its 'Hollands' and 'Geneva' (so called from the *Jenever*, or juniper-berry with which it is flavoured), of which there are still about 200 distilleries, in spite of a recent decline in the trade. Schiedam has also a large stearine candle factory and a considerable grain-trade. Steam-tramway to Rotterdam, see p. 292.

From Schiedam to the Hook of Holland, see p. 285.

Near the S. bank of the embouchure of the Maas (now silting up), on the island of *Voorne*, lies the formerly strongly fortified seaport of **Briel**, or *Brielle*, now a country town with 4200 inhab., a quaint Stadhuis, and a Gothic church with a handsome tower of 1462 (recently restored). Its capture by the 'Water Beggars', on April 1st, 1572, was the first overt act in the Dutch war against the Spanish supremacy. Briel was the birthplace of Admiral Martin Tromp (1597-1653; comp. p. 302). — On the S. side of the same island lies the naval port of *Hellevoetsluis* (Brit. consular & Lloyd's agent), with shipbuilding-yards, docks, and magazines (steamer to Rotterdam, p. 293).

$9^1/_2$ M. **Delft.** — **Hotels.** *Wilhelmina Hotel (Pl. d; A, 2), Haag-Poort 1, with restaurant; Hôtel Central (Pl. c; B, 4), Wynhaven 7, R. 2, D. $1^1/_4$ fl.; Hotel Lubrechts (Pl. a; B, 4), Groote Markt 9, R. $1^1/_2$, B. $^3/_4$ fl.; Hotel de Bolk (Pl. b; A, 5), Buitenwater-Sloot 259, near the station, R. $1^1/_4$-$1^1/_2$, B. $^1/_2$, D. $1^1/_2$ fl.

Cafés-Restaurants. *Café Central*, at the above-named hotel, 'plat du jour' 50 c.; *Phoenix*, *Continental Bodega*, both on the Binnenwater-Sloot (Pl. B, 4, 5), near the railway-station.

Post & Telegraph Office (Pl. 9; B, 3), Hypolitus-Buurt.

Steam Tramway from the old Rotterdam Gate (Pl. B, C, 6), with several stations on the Oude Delft, to the Hague Gate (Pl. A, 1), and thence viâ *Ryswyk* to (35 min.) The Hague (see p. 306).

Steamer to Rotterdam viâ Overschie eight times daily in $1^1/_2$ hr. (fare 20 c. or 15 c.; starting from the Zuidwal, Pl. B, 6), a very attractive trip.

Delft, an old-fashioned town of 32,100 inhab. ($^1/_3$ Rom. Cath.), with remarkably clean canals bordered with lime-trees, is situated on the *Schie*, which flows into the Maas at Delfshaven. The town was almost totally destroyed by fire in 1536, and in 1654 it was seriously damaged by the explosion of a powder-magazine; but it still possesses numerous interesting buildings of the 16th cent., especially at the Wynhaven (Pl. B, 4) and in the Koornmarkt (Pl. B, 4, 5) and Voorstraat (Pl. B, 2, 3). Delft was the birthplace of *Hugo de Groot* (*Grotius;* 1583-1645), the statesman and scholar (tomb and monument, see p. 303), and of the painters *M. van Mierevelt* (1567-1641; comp. p. lx) and *Jan Vermeer van Delft* (1632-75; comp. p. lxiv). In the 17th and 18th cent. the fayence of Delft, made in imitation of Chinese and Japanese porcelain, was celebrated throughout Europe. This industry afterwards fell into decay but has been revived by *Messrs. Joost Thooft & Labouchère*, whose factory (Pl. 15; D, 4) is not, however, open to visitors.

On leaving the railway-station (Pl. A, 5, 6) we bear to the left towards the Houttuinen, cross the *Singel-Gracht*, and then walk along the canal called *Binnenwater-Sloot* (Pl. B, 4) to the *Oude Delft*, which traverses the town from N. to S. On the right bank of the latter is the *Polytechnic School* (Pl. 8, B 5; ca. 800 students), on the left bank *Gemeenlandshuis van Delfland* (Pl. 1; B, 4), with a Gothic façade of the beginning of the 16th cent., in sandstone.

A melancholy celebrity attaches to the Prinsenhof (Pl. 10; A, B, 3), also on the Oude Delft, as the scene of the death of William of Orange, the Silent, the founder of Dutch independence, who was assassinated here on 10th July, 1584 (see p. xxxviii). The Prinsenhof, previously a monastery, was fitted up in 1575 as a residence for the princes of Orange and was afterwards long used as a barrack, but has been restored and is now the William of Orange Museum (open free daily, 10-5, in Dec. and Jan. 10-3, Sun. and holidays 1-5).

By passing through the door opposite the tower of the Oude Kerk, marked 'Gymnasium Publicum', and crossing the court, we reach the spot where the tragedy took place, on the first floor, to the right by the staircase. It is marked by an inscription. The murderer, a Burgundian named *Balthasar Gerards*, who was prompted by a desire to gain the price set upon the hero's head by Alexander Farnese, took up his position in front of the spot thus indicated, and when he discharged his pistol was quite close to his victim, who was ascending the staircase with his friends. The marks left by the fatal bullet are still pointed out. — Adjacent, to the left, is the so-called Historical Room, with some reminiscences of the Prince.

Opposite the Prinsenhof, on the site of an earlier church, is situated the Gothic Oude Kerk (Pl. 4; B, 3), erected after 1250, with a somewhat leaning tower, and wooden vaulting of 1574. Tickets of admission (20 c., including a printed description) at the bookshop, Oude Kerkstraat 5. No admission on Sun. after 4 p.m. Sacristan, Oude Kerkstraat 3.

To the left of the choir is the monument of *Admiral Maarten Tromp* (d. 1653), erected by *Rombout Verhulst* and *Willem de Keyser* from the designs of *Jac. van Kampen.* The Admiral was the victor in thirty-two naval battles, the last of which, fought against the English (at Terheide, 1653), and the occasion of his death, is represented on the monument. After defeating the English fleet under Blake near the 'Dunes' in 1652, he caused a broom to be hoisted to his masthead, to signify that he had swept the channel clear of his enemies. — *Piet Hein* (d. 1629), the admiral of the Indian Company, who in 1628 captured the Spanish 'silver fleet', with its precious freight valued at 12 million florins, is commemorated by a monument in the choir, executed by *Pieter de Keyser*, eldest son of Hendrik de Keyser. The Latin inscription records that 'like a new Argonaut he fetched from the new Colchis the Golden Fleece of the King of Spain', while a popular song of the day ran 'Piet Hein, zyn naam is klein, zyn daad is groot, hy heeft gewonnen de zilvere vloot'. A monument with a medallion-figure (in the vestibule) marks the tomb of the naturalist *Leeuwenhoek*, a native of Delft (1632-1723). Another interesting monument (in the chapel to the left of the choir) is that of Elizabeth Morgan (d. 1608), a daughter of Philip van Marnix (p. 289), erected in 1655 and restored in 1856. — The carved pulpit, dating from the middle of the 16th cent., resembles that at The Hague (p. 324).

The choir of the Nieuwe Kerk (Pl. 3; C, 4), formerly the *Church of St. Ursula*, in the Groote Markt, another Gothic edifice, built in 1396-1496, contains a magnificent **Monument* by *Hendrik de Keyser* (1608-19), erected by the United Provinces to the memory of *William of Orange*. The tower is 375 ft. in height. Tickets (25 c.) at Reynders' fayence-shop, Markt 45. No admission on Sunday. Sacristan, Markt 79.

The effigy of the prince in white marble lies on a black marble sarcophagus, beneath a canopy supported by four clustered pillars and six isolated columns, all likewise of marble. In the niches of the corner-pillars stand four allegorical figures: Liberty is represented with a sceptre, a cap of liberty, and the motto, '*Je maintiendrai piété et justice*'; Justice with her scales, beside which is inscribed William's favourite motto, '*Saevis tranquillus in undis*'; Courage, with a lion's hide and a twig of thorn in her hand; Religion, with the Bible in one hand, and a miniature church in the other, whilst her foot rests on a corner-stone emblematical of Christ. At the head of the statue is placed a second statue in bronze, representing the prince in full military accoutrement, while at the feet is a bronze figure of Fame, with outspread wings, 6 ft. in height, resting on the ground on the point of the left foot only. The dog, on which, in mediæval fashion, the feet of the recumbent figure rest, is placed there in memory of the prince's favourite dog, which was the means of saving his life in 1572 when he was attacked at night by two Spanish assassins in his camp at Malines.

The vault below the monument became the burial-place of all the princes of the House of Orange, down to the present day. — In the ambulatory, behind the monument, is the tomb of Prince William of Orange (d. 1799; originally interred in Padua), with a relief by *Canova*.

Another simple tombstone in the floor, by the N. wall of the choir, marks the tomb of *Hugo Grotius* (see p. 302 and below), and adjacent is his marble monument, by *H. van Zwoll* (1781).

In the market-place, in front of the church, is a bronze *Statue of Hugo Grotius* (p. 302), by Th. Stracké, erected in 1886. — The Stadhuis (Pl. 12), on the W. side of the market-place, restored in the Renaissance style by *H. de Keyser* after a fire in 1618, has an ancient Gothic belfry (no admission on Sun.).

A room on the groundfloor contains a large corporation-piece (arquebusiers) by *M. van Mierevelt* (1611), depicting 36 persons, with faces full of life and energy, but inartistically grouped; also a corporation-piece of 31 gesticulating figures by *J. W. Delph* (1592), and another by *Jacob Delff* (1648). — The burgomaster's room contains a portrait of Hugo Grotius, and the marriage-room a group of councillors by *Mierevelt*. — In a room on the first floor are portraits of the princes William I., Maurice, Philip William, and Frederick Henry of Orange, and of Counts William Lewis and Ernest Casimir of Nassau, all by *Mierevelt*.

The small Gemeente Museum, in a room on the first floor, is open on week-days, 10-12 and 1-3; tickets (25 c.; on Wed. 10 c.) are obtained in the office in the rear of the Stadhuis (to the right). The pictures on the walls include a corporation-piece by *Rochus Delff*, a view of Delft by *P. van Asch* and *H. Verschuiring* (1669), and a representation of the tower of the Nieuwe Kerk before the fire of 1536. Among the other contents are an old plan of Delft (1675-78), banners of the Delft Schuttery (17-18th cent.), weapons, medals, glass, and other civic antiquities. The 'graphic' section contains about 4000 sheets.

Two doors beyond the *Synagogue* (narrow passage; ring in the court) stands the *Town Hospital* (*Gasthuis;* Pl. 7, C 5). The latter contains four anatomical pictures (comp. p. 313), including one of the earliest paintings of the kind, executed together by the two *Mierevelts* in 1617; the three other pictures are of later date.

Near the old *Rotterdam Gate* rises the *Arsenal* (Pl. B, 5, 6), a large, gloomy building, adorned with the arms of the old Dutch Republic (1692). — Opposite stands the old warehouse of the *Dutch East India Company* (p. 356), now a military storehouse. — Picturesque view from the *Zuidwal* (Pl. B, 6).

The railway journey from Delft to The Hague occupies 9-18 minutes. At stat. *Ryswyk* the celebrated peace between England, France, Holland, Germany, and Spain was concluded in 1697, in a palace that no longer exists. The treaty is commemorated by an obelisk (70 ft. high) erected in 1792 by the Stadtholder William V.

$14^1/_2$ M. **The Hague**, see p. 305. Railway to *Gouda*, see p. 419.

$20^1/_2$ M. *Voorschoten;* to the right rises the church-tower of the village, which is known for its manufactures of silver-wares and connected with The Hague and Leyden by steam-tramway (p. 306; omnibus to *Wassenaar*). The train now crosses the narrow arm of the Rhine which retains the name down to its efflux into the North Sea.

24 M. **Leyden**, see p. 333.

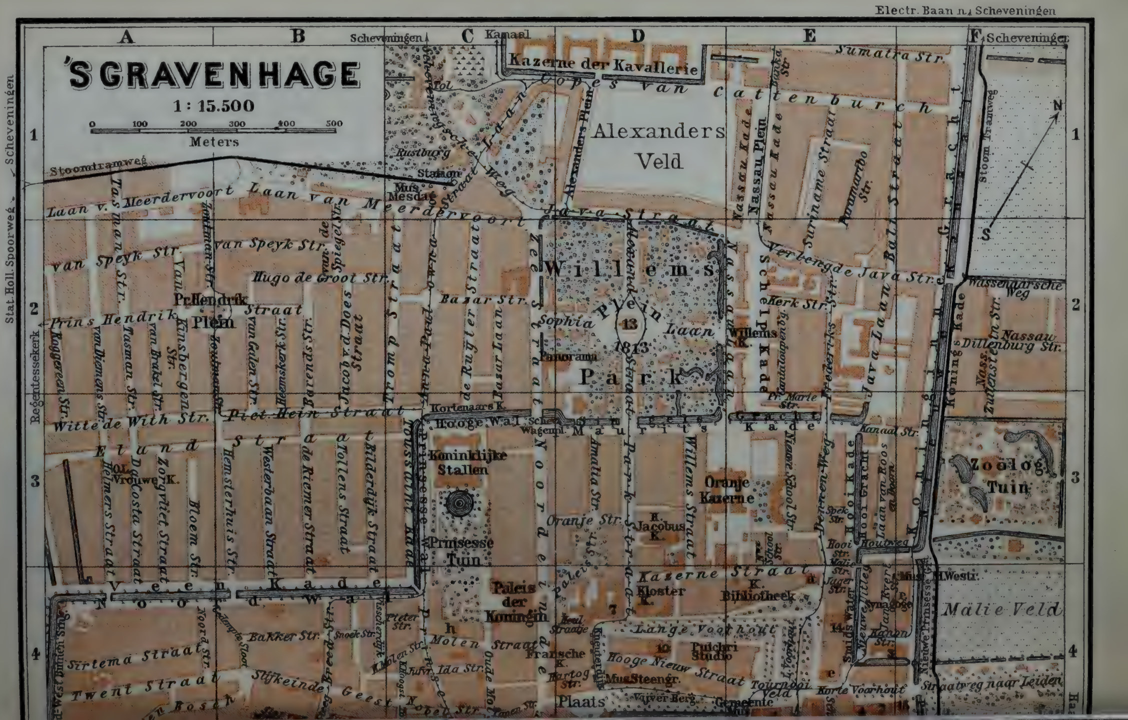
From Leyden to Woerden (for *Utrecht*), 21 M., railway in $^3/_4$ hr. — 6 M. *Hazerswoude-Koudekerk;* $9^1/_2$ M. *Alphen-Oudshoorn;* $12^1/_2$ M. *Zwammerdam;* 14 M. *Bodegraven* (steam-tramway to Gouda. p. 419); 21 M. *Woerden.* From Woerden viâ *Harmelen* to Utrecht, see p. 420.

$25^1/_2$ M. *Warmond.* To the left rises a large Roman Catholic seminary. — 30 M. *Piet-Gyzenbrug* is the station for *Sassenheim*, once a favourite resort of Countess Jacqueline of Bavaria (p. 290), which lies $1^1/_2$ M. to the E., on the steam-tramway from Leyden to Haarlem (p. 334), and possesses a small Romanesque church (12th cent.) and a ruined castle (11th cent.). To (3 M.) *Noordwyk*, see p. 341. — 32 M. *Lisse;* 35 M. *Hillegom.* We pass extensive fields of hyacinths and tulips, in bloom in spring (chiefly to the right; comp. p. 343).

37 M. *Vogelenzang.*

About $1^1/_2$ M. to the E. of stat. Vogelenzang, near the village of *Bennebroek*, is situated *Hartenkamp*, a country-residence, where Linné (Linnæus), the celebrated Swedish naturalist, resided in 1736-38 with his wealthy patron George Clifford, who was English ambassador at that time. Linné wrote his 'Hortus Cliffordianus' here.

The line traverses for a short distance the E. slopes of the North Sea Dunes, which here and at Alkmaar (p. 398) attain their greatest height (200 ft.) and greatest breadth (3 M.).


'S GRAVENHAGE
1 : 15.500
0 100 200 300 400 500
Meters
Electr. Baan n. Scheveningen
Stat. Holl. Spoorweg
Scheveningen
Stoomtramweg
Kazerne der Kavallerie
Alexanders Veld
Alexanders Plein
Copes van Cattenburch
Laan van Meerdervoort
Laan v. Meerdervoort
Java Straat
Willems Park
Plein 1813
Sophia Laan
Panorama
Zee Straat
Noordeinde
Park Straat
Mauritskade
Koninklijke Stallen
Prinsesse Tuin
Paleis der Koningin
Oranje Kazerne
Zoölog. Tuin
Mälie Veld
Kazerne Straat
Lange Voorhout
Hooge Nieuw Straat
Pulchri Studio
Bibliotheek
Koninginne Gracht
Konings Kade
Hooi Kade
Suriname Straat
Nassau Plein
Nassau Kade
Schelp Kade
Sumatra Str.
Balistraat
Hugo de Groot Str.
van Speyk Str.
Prins Hendrik Plein
Prins Hendrik Straat
Piet Hein Straat
Witte de With Str.
Elandstraat
Veenkade
Noordwal
Toussaint Kade
Prinsesse Wal
Hooge Wal
Molen Straat
Bilderdijk Straat
Tollens Straat
de Riemer Straat
Westerbaan Straat
Hemsterhuis Str.
Bloem Str.
Zorgvliet Straat
Da Costa Straat
Helmers Straat
Sirtema Straat
Twent Straat
Slijkeinde
Bakker Str.
Plaats
Vijver Berg
Gemeente Mus.
Korte Voorhout
Tournooi Veld
Straatweg naar Leiden
Wassenaarsche Weg
Nassau Dillenburg Str.
Nassau Zuilenstein Str.
Bezuidenhout
Regentesse Kerk

1 Gebouw v. Kunsten en Wetenschappen . . . F 5
2 Gerechtshof . . . E 4
3 Geschutgieterij . . . E F 4
4 Gouv. v. Zuidholland . . . E 4
5 Hooge Raad d. Nederlanden D 5
6 Hoogduitsche Kerk . . . E 5
7 Minist. v. Financiën . . . D 4
8 " " Justitie . . . D E 5
9 " " Koloniën . . . E 5
10 " " Marine . . . D 4
11 " " Oorlog . . . E 5
12 Mauritshuis . . . E 5
13 Mon. v. Neerlands Bevrijding 1813 . . . D 2
14 Pal. d. Koningin Moeder . . . E 4
15 " Prins v. Wied . . . E F 4
16 Ridderzaal . . . D 5
17 Rijksarchief . . . E 5
18 Staten-Generaal . . . D 5
19 Teekenakademie . . . E F 5
20 Vischmarkt . . . C 5
Loosd.
Bosch
Leiden
Gouda
Amsterdam
Delft
Scheveningen
Rotterdam
B
C
D
E
F
Station van de Staatsspoorweg
Station Holl. Spoorweg
Prinse Gracht
Groote Markt
De Laan
Spui Straat
Lange Pooten
Spui
Turfmarkt
Houtmarkt
Nieuwe Haven
Nieuwe Kerk
St. Jacob Straat
Zuid Binnen Singel
Zuid Buiten Singel
Hobbema Straat
Hoofts Kade
Zuid Wal
Korte Groene Wegje
Groene Wegje
Bier Kade
Dunnebier K.
Amsterdam Veer kade
Stille Veerkade
Zuid-Oost Binnen Singel
Zuid-Oost Buiten Singel
Veen Polder
Boven Veen Polder
De Schenk
Hoef Kade
Oranje Plein
Huygens Plein
Huygens Park
Stations Weg
Oranje Laan
Rijswijksche Plein
Falck Straat
Parallel Weg
Jacob Cats Straat
Hekken Laan
Nieuwe Haven Straat
Lamgroen
Wagen Str.
Wagen Plein
Paviljoens Gracht
Glasblazers Laan
Hooge Zand
Brouwers Gracht
Plateel-bakkerij
Willebrordus K.
Vlaming Str.
Veene Str.
Kalver Markt
Heeren Gr.
Korte Pooten
Plein
van der Duijn Str.
van Hogendorp Str.
van Limburg Stirum Str.
St. Joseph K.
Kemper Straat
Waterloo Str.
Koningin Str.
Konings Str.
Von Bassenstraat
Verlengte Rijswijksche Str.
Poeldijksche S.
Naaldwijksche S.
Leeuwarden Str.
Gortmolen
Amstel Str.
Waal Str.
IJssel Str.
Lek Str.
Maas Str.
Rijn Str.
Pinksterbloemen Laan
Voorburg Straatje
Geldeloose Pad
Zieken
Bezuidenhoutsche Weg
Zuid-Oost Buiten Singel
Zwarte Weg
Ger. Dou Str.
Herders Laan
Rubens Str.
Rembrandt Str.
Bleekers Laan
Warmoesier Str.
Lage Nieuw Str.
L. Lombard Str.
Assendelft Str.
Varken Markt
Lutherische K.
Lange Beestenmarkt
Boekhorst Straat
Haag Poort
Volders Gracht
Gedempte Burgwal
Gedempte Gracht
Nieuwe Markt
Hof
Binnen Hof
Buiten Hof
Lange Achterom
Hof Singel
Geograph. Anstalt von Wagner & Debes, Leipzig.

42 M. **Haarlem** (p. 342) is the junction for Amsterdam, and for Alkmaar (Enkhuizen) and the Helder (R. 44).

The Amsterdam line turns towards the E., running parallel with the canal and the highroad in a perfectly straight course. The *Fort aan de Liede* is seen on the right, immediately after the train has quitted the station. The line now traverses an extensive plain, formed on the right by the *Haarlemmer Polder*, and on the left by the more recently reclaimed Polder of the Y (see p. 395). The Haarlemmer Polder was reclaimed in 1840-53 from a lake known as the Haarlemmer Meer; its area is about 72 sq. M.

At (47 M.) *Halfweg* strong lock-gates formerly separated the waters of the Y from the Haarlemmer Meer. The only relic of the old château of *Zwanenburg*, built here in the 17th cent. by Pieter Post (p. 309), is the façade (visible from the railway).

$52^1/_2$ M. **Amsterdam**, see p. 350.

39. The Hague.

Railway Stations. 1. *Dutch Station* (Pl. D, 8), for Rotterdam, Leyden, Haarlem, and Amsterdam; 2. *State Station* (Pl. F, 5, 6), for Gouda (Rotterdam, Amsterdam), Utrecht, and Arnhem. Good *Restaurants* at both (plats du jour 60 c., D. from $1^1/_2$ fl.). Tramways into the town, and cabs, see p. 306; tramways to Scheveningen, see p. 330. — *City Agency* of the Hollandsche Spoorweg, Groenmarkt 23; of the Staatsspoorweg, in the Plaats.

Hotels (comp. p. xxvi). Vieux Doelen (Pl. d; E, 4), Tournooiveld 3-5, established in 1730, with garden, patronized by English and American travellers, R. from $2^1/_2$ fl., B. 80 c., déj. 2, D. $2^1/_2$, pens. from $7^1/_2$, omn. $^1/_2$ fl. (*doel*, a common sign for inns in Holland, means 'target'; *doelen*, 'shooting gallery'); *Hôtel des Indes (Pl. a; E, 4), Lange Voorhout 56, with lift and winter-garden, R. from 3 fl., B. 80 c., déj. 2, D. 3, omn. $^1/_2$-1 fl. — *Hôtel des Deux Villes ('*Twee Steden*'; Pl. c; D. 5), Buitenhof 24, originally established in 1665, with lift, garden, and restaurant, R. from $2^1/_2$, B. $^3/_4$, déj. $1^1/_2$, D. $2^1/_2$, pens. from 6, omn. $^1/_2$ fl.; Hôtel Bellevue (Pl. b; F, 5), Bezuidenhout 15, near the Park and the State Station, with lift and garden, patronized by English and American travellers, R. from $2^1/_2$ fl., B. 80 c., déj. $1^3/_4$, D. $2^1/_2$, pens. from $6^1/_2$, omn. $^3/_4$ fl.; Hotel Paulez (Pl. e; E, 4), Korte Voorhout 2, opposite the Royal Theatre, with lift, R. from $2^1/_2$ fl., B. 80 c., déj. $1^1/_2$, D. $2^1/_2$ fl., good cuisine, patronized by English and French travellers. These five are of the first class. — Hôt. d'Angleterre (Pl. 1; C, D, 5, 6), Wagen-Straat 22, R. from $1^1/_2$, B. $^3/_4$, D. $2^1/_2$, pens. $4^1/_2$ fl., patronized by English travellers, generally well spoken of; Central (Pl. g; D, 5), Lange Pooten 24, with a café-restaurant, R. & B. from $2^1/_2$, pens. from 6, omn. $^1/_2$ fl.; Hôtel du Passage, in the Passage (p. 324), entrance also from the Achterom-Straat, R. from $1^3/_4$, B. $^1/_2$, D. $1^3/_4$, pens. $4^1/_2$ fl., omn. 40 c.; Toelast (Pl. i; C, 5), Groenmarkt 19, well spoken of; Hotel de Zalm (Pl. h; C, 4), Molen-Straat 49, with garden, R. from $2^1/_2$, B. $^3/_4$, déj. $^3/_4$-1, D. incl. wine $2^1/_2$, pens. from 5 fl., these three commercial; Hôtel-Café Neuf (Pl. k; D, 8), Stations-Weg 86, near the Dutch Station, with garden, R. from 2, B. $^1/_2$ fl. — Hôtel Maréchal de Turenne (Pl. f; E, 5), Nieuwe Markt 2; Hôt. du Commerce (Pl. n; D, 5), Spuistraat 61, R. from $1^1/_2$, B. $^3/_4$, déj. 1, D. $1^1/_2$ fl., with beer-restaurant, frequented by Germans; Hôtel-Restaurant Kietz Bierkade, cor. of the Wagen-Plein (Pl. D, 7); Hôt. de l'Europe, Huygens Plein (Pl. D, 7); Lion d'Or (Pl. o; D, 5), Hofstraat 4, R. & B. 2-$2^1/_4$, D. incl. wine 2 fl. 30 c., commercial; Métropole, Wagen-Straat 124, R. & B. from $1^1/_2$ fl.; Adelaar, Wagen-Plein, these two unpretending; Hotel Pomona, Nieuwstraat 24, for vegetarians, R. & B. 1 fl. 40 c. and 1 fl. 80 c.

Family Hotels & Pensions. Coöperatieve Pension-Vereeniging, Laan van Meerdervoort 125 (Pl. B, C, 1), first-class, pens. 4-7 fl.; 's Gravenhaagsche Pension Maatschappy, with four villas (Sophia-Laan 2, Zeestraat 67, Paleis-Straat 1, Hooge Nieuwstraat 33), R. & B. from 2, déj. 1, D. 2 fl.; Pension van der Kroon, Koninginne-Gracht 23; Pension Insulinde, Banka-Plein 2, pens. 4½-6½ fl.; Pension Boelen, Java-Straat 86.

Restaurants. **Royal*, corner of the Kneuterdyk and Vyverberg, déj. 1, D. 2½-3½ fl. (American Bar and Grill-Room downstairs); **Van der Pyl*, Plaats 18 (Pl. D. 4), déj. 1, D. 1½-2½ fl.; *Deux Villes* (p. 305), Buitenhof 20. 21, these three of the first class; **Café-Restaurant Riche*, in the Passage (p 324), near the Buitenhof; *Zuid-Hollandsch Koffiehuis*, Groenmarkt; *Restaurant Central* (p. 305), Lange Pooten 24-28, déj. 1¼ fl. (plats du jour 60 c.), D. 1¾ fl.; *Lensvelt Nicola's Luncheon Room*, Veene-Straat 23; *Pomona* (p. 305), Nieuwstraat 24. — **Wine.** *Continental Bodega*, Lange Pooten 40 and Prinse-Straat 1; *Bodega Oporto*, Hoogstraat 38, corner of Papen-Straat. — **Beer.** **Hôtel du Commerce* (p. 305); *Café Monopole*, Veene-Straat 33; *Münchener Bierkeller & Hamburger Restaurant*, Lange Pooten 36; *Beyersch Bierhuis*, Ketting-Straat 8; *Beer Vault*, in the Passage (p. 324).

Cafés. **Café Riche*, in the Passage, see above; **Café-Restaurant Central*, see above; *Zuid-Hollandsch Koffiehuis*, see above (large billiard room); *Goudenhoofd*, Groenmarkt, at the corner of the Hoogstraat; *Café Métropole*, Spuistraat 47; *Café Suisse*, on the S. side of the Plein (plats du jour 50 c.). — **Confectioners.** **Monchen*, Lange Houtstraat 3 (Pl. E. 5), near the Plein; *Sprecher*, Plein 3a. — *Van Veen's Tea Rooms*, in the Plaats, by the Gevangen-Poort (comp. p. 319) — 'Haagsche Hopjes' (a sort of 'bonbon au café') may be had from *P. Nieuwerkerk en Zoon*, Lange Voorhout 92.

Baths. *'S Gravenhaagsche Zwem en Badinrichting*, Maurits-Kade 4 (Pl. D, 3), with a basin for swimmers, and medical baths, well fitted up.

Cabs *(Rytuigen)*. *Taxameter Cabs* (at the stations, in the Plaats, Tournooiveld, Buitenhof, and in summer outside the Kurhaus at Scheveningen) fare for 2400 mètres (ca. 1½ M.) 60 c., each additional 800 mètres (ca. ½ M.) 10 c. From midnight to sunrise double fares. — *Ordinary Cabs* (stands at the rail. stations, the Plein, the Tournooiveld, the Buitenhof, and the Kurhaus). Per drive of 20 min. 60 c., ½ hr. 75 c., 1 hr. 1 fl. 25 c., each additional ¼ hr 30 c. (double fares at night). Each trunk 10 c., small articles free. The drivers are not bound to drive more than 5 kilomètres (3 M.) from the city.

Omnibuses. 1 From the *Dutch Station* (Pl. D, 8) to the *Regentesse-Plein*, viâ Wagen-Straat, Buitenhof, Plaats (Pl D, 4), Noordeinde, and Prins Hendrik Straat (Pl. B, A, 2). — 2. From the *State Station* (Pl. F, 5, 6) to *Reinken-Straat (Beeklaan)*, viâ Plein, Buitenhof, and Laan van Meerdervoort (Pl. C, B, 1).

Tramways (now being converted into electric lines). 1. From the Dutch Station (Pl. D, 8) viâ Huygens-Plein (Pl. D, 7), Wagen-Straat, and Lange Pooten to the *Plein* (Pl. E, 5), thence viâ Lange Voorhout (Pl. E, 4) and Nassau-Plein (Pl. E, 1) to *Banka-Straat* (Pl. E 1). — 2. From the Dutch Station viâ Oranje-Plein (Pl. C, 7), Prinse-Gracht (Pl. B, 5), Noord Wal (Pl. B, C, 4), Anna Paulowna Straat (Pl. C, 2, 1), and Celebes-Straat (to the N. of Pl. C, 1) to the *Kanaal*. — 3. From the Laan van Nieuw Oost-Indië viâ Bezuidenhout (Pl. F, 5), Plein (Pl. E, 5), Binnenhof, Buitenhof (Pl. D, 5), Groenmarkt (Pl. C, 5), Prinsesse Wal, and Piet Hein Straat (Pl. B, 3) to the *Laan van Meerdervoort* (Pl. A, 1). — 4. From the Rivier-Vischmarkt (Pl. C, 5) viâ Westeinde to the *Loosduinsche Brug* (beyond Pl. A, 5). — 5. From the Plein (Pl. E, 5) viâ the Vyverberg, Java-Straat, and the old Scheveningen road to the *Kurhaus* (p. 330). — 6. From the Anna Paulowna Straat (Pl. C, 1) viâ the old Scheveningen road to the *Kurhaus* (p. 330). — *Electric Tramway* to Scheveningen, see p. 330.

Steam Tramways. To *Scheveningen*, see p. 330; to *Delft* (in 35 min.), starting from the Huygens-Plein (Pl. D, 7; see above), and passing *Ryswyk* (p. 304); to *Loosduinen*, *Poeldyk* (branch-line to *Naaldwyk*), and *'S Gravesande*, starting from the Lynbaan (Pl. A, 5; in 1¼ hr.; comp. p. 330); to *Leyden* (in 1⅓ hr.), viâ *Voorburg* (p. 419), *Wykerbrug*, and *Voorschoten* (p. 304; starting from the Schenkweg, near the Bezuidenhout; Pl. F, 5).

Post and Telegraph Office (Pl. C, 5), Prinse-Straat, corner of the Kerk-Plein, at the back of the Groote Kerk, open from 7.30 a.m. to 9.30 p.m.; Sun. & holidays 8.30 to 1.30. The telegraph office is always open.

Theatres (comp. p. 353). Theatre Royal (*Schouwburg;* Pl. E, 4), in the Korte Voorhout. French operas on Mon., Thurs., and Sat., Dutch plays on Tues. and Frid., in winter only. Performances begin at 8 p.m. — Theatre of Varieties: *Scala*, Wagen-Straat 34 (Pl. C, D, 6), closed from June to August. — *Concerts* in the open air, see p. 328.

Booksellers. *Van Stockum & Son*, Buitenhof 36; *Nyhoff*, Nobel-Straat 18; *Belinfante*, Wagen-Straat 100.

Shops. — Art Dealers: *Boussod, Valadon, & Co.* (formerly Goupil & Co.), Plaats 20; *Preyer*, Paleis-Straat 2; *Buffa & Son*. Noordeinde 33; *Maison Artz*, Lange Vyverberg 14; *Teunissen*, Noordeinde 64, for antiquities; *Van Stockum & Son* (see above), for old engravings. — Photographs: *De Groot & Dykhoffz*, Plaats 27; *W. J. van Hoogstraaten*, Noordeinde 98; *Couvée*, Lange Pooten 41; *Passage-Boekhandel*, Spuistraat (Passage, p. 324). — Art Exhibitions, are held from time to time in the headquarters of the artists' societies '*Pulchri Studio*' (Pl. D, 4), Lange Voorhout 15, and *Haagsche Kunstkring*, Heeren-Gracht 13 (Pl. E, F, 5; 10-6 in summer), in the *Teekenakademie* (Pl. 19; E, F, 5), and in the *Gebouw voor Kunsten en Wetenschappen* (Pl. 1; F, 5), which is also used for theatrical and other performances. — Exhibition of Arts & Crafts in the *Grand Bazar Royal*, Zeestraat 82 (Pl. C, 2). — Fayence: *Haagsche Plateelbakkery Rozenburg*, Parkstraat 4 (adm. on Wed., 2-4). Dépôts of the Delft factory (p. 302) at *Philippona's*, corner of Hoogstraat and the Plaats, and at *Van Wielik's*, Noordeinde 9. — Chinese and Japanese Articles: *Grand Bazar Royal*, see above; also at *Van Veen's Tea Rooms* (p. 306). — Objects from the Dutch East Indies in the Exhibition of the *Societeit Boeatan*. Plaats 9.

Bankers (comp. p. 293). *Scheurleer & Sons*, Spuistraat 11; *Zuid-Hollandsche Bank*, Plaats 3; *Furnée & Co.*, Noordeinde 10; *P. J. Landry*, Heeren-Gracht 15.

British Minister: *Sir Henry Howard*, Hooge Westeinde 12; first secretary, *Arthur Leveson-Gower, Esq.;* vice-consul, *C. E. Pryer, Esq.*, Hooge Westeinde 8. — **United States Minister**: *David J. Hill, Esq.*, at the Vieux Doelen Hotel.

English Church Service in the Church of SS. John and Philip, Boschstraat (beyond the State Station, Pl. F, 6), at 11 a.m. and 8 p.m. (8.30 p.m. on the 1st and 3rd Sun. of the month); *Rev. Herbert Ratford, B. A.*, Bezuidenhout 130, chaplain to the British embassy.

Collections, etc.

Binnenhof (p. 318). *First Chamber* (N. side), free on Mon., Wed., and Frid. 1-4 (except during the sittings of the Chamber), at other times usually for a fee. — *Second Chamber* (S. side), free on Mon. and Thurs. 11-1; at other times usually for a fee. The gallery is open to the public during sittings. — *Trêves Saloon* (N. side), daily 9-5, free.

Collection of Coins, Medals, and Gems (p. 323), Mon.-Frid. 10-4 (Dec. & Jan. 10-3), free.

Gevangenpoort (p. 319), daily 10 (on Sun. and holidays 12.30) to 4, free.

Historical Gallery (p. 325), daily 1-4 (10 c.; Thurs. 25 c.).

Huis ten Bosch (p. 328), daily 9-5 (in winter 9-4). Tickets of admission (50 c.) at W. P. van Stockum & Son's, Buitenhof 36, at Visser's, Spuistraat 36, at M. J. Parson's, Buitenhof 29, and in the small café near the château. No fee.

Library (p. 323), on week-days 10-4 (Dec.-Jan. 10-3). In winter also on Tues., Wed., Thurs., & Frid., 8-10 p.m.

Mesdag Museum (p. 326), week-days 10-5 (in March, April, May, Sept., and Oct. 10-4, Nov.-Feb. 10-3), Sun. and holidays, from 12.30 to 3, 4, or 5; adm. 25 c.

Municipal Museum (p. 320), on week-days from 10 (Sun. & holidays from 1) till 3, 4, or 5, according to the season, free.

Museum of Industrial Art (p. 322), June 15th to Sept. 15th, week-days 12-5 (during the rest of the year, Wed. only, 12-4), adm. 25 c.; Sun. 12-5 (in winter 12-4), free.

Musevm Meermanno-Westreenianum (p. 322), on the first and third Thurs. of every month 10-4, free; tickets at the Museum. No fee.

Palace of the Queen (p. 323), daily, in the absence of the Court, 9-6 (in winter 9-4). Tickets as for the Huis ten Bosch (p. 307). No fee.

Panorama (p. 325), daily in summer 10-5 (1/2 fl.; Sun. 25 c.).

Picture Gallery in the Mauritshuis (p. 309), open free daily, Mon. to Sat. 10-5 (in March, April, May, Sept., and Oct. 10-4, Nov.-Feb. 10-3), Sun. and holidays 12.30 to 3, 4, or 5.

Picture Gallery of Baron Steengracht (p. 319), daily, in the absence of the owner, 10-4; fee 1 fl.

Town Hall (p. 324), Thurs. and Sat. 12.30-1.30, free.

Zoological Garden (p. 328), open all day; adm. 50 c.

Principal Attractions (two days). First Day. In the morning walk by the Binnenhof (p. 318), the Vyverberg (p. 319), and through the Korte Voorhout and the Lange Voorhout (pp. 322, 323); **Picture Gallery in the Mauritshuis (p. 309). In the afternoon, excursion to Scheveningen (p. 330). — Second Day. Morning: walk through the N. quarters of the town (p. 325); *Mesdag Museum (p. 326) or Municipal Museum (p. 320). Afternoon: Haagsche Bosch (p. 328).

Valets de Place and Guides are often most unpleasantly importunate in offering their services, especially on the Plein and in the Binnenhof.

The Hague (226,000 inhab., 1/3 Rom. Cath.), Fr. *La Haye*, originally a hunting-resort of the Counts of Holland, whence its Dutch name *'S Graven Hage* or *den Haag* (*i.e.* 'the count's enclosure', or 'hedge'), and after the middle of the 13th cent. their chief seat (in place of Haarlem), is now the residence of the Queen of Holland, the seat of government, and the capital of the province of S. Holland. From 1593 downwards it was the political capital of the States General, and in the 17th and 18th centuries it was the centre of all their most important diplomatic transactions. Owing, however, to the jealousy of the towns entitled to vote in the assembly of the states, The Hague was denied a voice in that body, and therefore continued to be 'the largest village in Europe', until Louis Bonaparte, when King of Holland, conferred on it the privileges of a town. It lies in a plain (formerly richly wooded), about 2 M. from the sea, and it possesses many broad and straight streets, lofty and substantial houses, spacious and imposing squares, and well-shaded promenades. The majority of Dutch artists reside at The Hague. Its commerce is insignificant, but it has a considerable industry in iron, brass, and copper casting, the manufacture of furniture, goldsmiths' and silversmiths' work, fayence, and similar trades.

a. The Plein, Vyver, and Neighbourhood.

The **Plein** (Pl. E, 5) is the chief centre of traffic; two of the tramways to Scheveningen (Nos. 3 & 4, p. 330) start here; and the tramways coming from the two railway-stations (Nos. 1 and 3, p. 305) intersect here. — The square is adorned with the *Statue of William the Silent* (p. xxxviii), in bronze, by Royer, erected in 1848. His favourite motto, '*saevis tranquillus in undis*', is inscribed on the pedestal. — On the W. side of the Plein, opposite the Mauritshuis (p. 309), is the *Colonial Office* (Pl. 9), and adjoining it on the S. is the *Hooge Raad* (Pl. 5), the supreme court of Holland. In the S.W. angle is the office of the *Ministry of Justice* (Pl. 8), a handsome building of brick and white stone, in the Dutch Renaissance style, by C. H. Peters (adm. after 4 p.m.). — On the opposite side of the 'Lange Pooten', the street beginning here, rises the *War Office* (Pl. 11). — On the N. side is the club-house of the *Witte* or *Litteraire Societeit.* — The Korte Vyverberg begins at the N.W. angle of the square (p. 320).

In the Bleyenburg, a side street to the E., stands the new building of the *State Archives* (Pl. 17; E, 5), erected by J. van Lokhorst in 1899-1903. The most interesting document in the collection is a copy of the Peace of Westphalia (1648).

Close by, between the Plein and the Vyver (p. 319), is a house, standing alone, No. 29, with an entrance-court enclosed by a railing. This is the **Mauritshuis** (Pl. 12; E, 5), erected in 1633-44 from the designs of *Jacob van Kampen* (p. 357) and *Pieter Post* for Count John Maurice of Nassau, the Dutch West India Co.'s governor of Brazil (d. 1679), and rebuilt in 1704-18 after a fire. Since 1821 it has contained the celebrated ****Picture Gallery** (*Koninklyk Kabinet van Schilderyen;* adm., see p. 308).

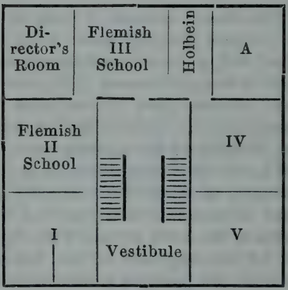
The nucleus of the Gallery of The Hague consists of collections made by the princes of the House of Orange. As early as the first half of the 17th cent. Frederick Henry (d. 1647; p. xxxix) and his consort Amalia of Solms-Braunfels ordered so many pictures from Dutch and Flemish masters that they left no fewer than 250 works to be divided among their four daughters (1675). This collection was, however, scattered, and the real founder of the gallery was the Stadtholder William V. (1748-1806), who gradually collected in the Buitenhof (p. 319) about 200 pictures, most of which are still in this gallery. To the purchase of the Slingelandt collection in 1768 the gallery was indebted for a number of its finest works. The flight of the Prince of Orange in 1795, on the approach of the French troops, was followed by the removal of the pictures to the Louvre. In 1815 a partial restitution took place, but 68 works still remained in Paris. In 1817 the gallery contained only 173 pictures, but the number was rapidly increased by the zealous exertions of King William I. The catalogue now numbers about 500 paintings, of which about one-fourth are by foreign masters. Several of the works by Rembrandt are lent by *Dr. A. Bredius*, the director. Many of the rooms are distinctly overcrowded, and this gives rise to numerous rearrangements to make room for new acquisitions.

Rembrandt and *Potter* are the heroes of the collection. Eleven of the sixteen works by Rembrandt are among the best specimens of his early manner. *Jan Steen*, *Terburg*, *Gerard Dou*, *A. van Ostade*, and *A. van de Velde* are also represented by masterpieces. The finest landscapes are the three *Ruysdaels* and those of *Van der Meer (Vermeer) of Delft*, a painter who has only recently obtained the fame he deserves. *Rubens* is well represented by five paintings, and *Van Dyck* by three admirable portraits. The portraits by *Holbein* form three of the gems of the collection. Among the Italian works the portraits by *Piero di Cosimo* deserve attention, and among the Spanish works, the Madonna by *Murillo* and the royal portraits by *Velazquez*.

Excellent catalogue in French by *Dr. A. Bredius* and *Dr. C. Hofstede de Groot* (1895), 2½ fl., or with numerous illustrations 7½ fl.; small catalogues in Dutch, English, and French, 15 c.

Ground Floor. — In the Vestibule are some interesting sculptures. To the right: *374. *French School* (?), Terracotta bust of Pierre Lyonnet (d. 1789); to the left: *373. *J. A. Houdon*, Marble bust of Vice-Admiral de Suffren (1787).

We now enter the principal room, facing us, which is numbered III. — Room III. Flemish School. To the left: *Th. Willeboirts (Bosschaert)*, 265. Tamed lion, 452. Venus and Adonis (1642); 261. *D. Teniers the Younger*, Alchemist; 283. *Brueghel the Elder* and *Rottenhammer*, Repose on the Flight into Egypt; 687. *Jan Fyt*, Still-life. — 244. *Frans Francken II.* and *Fr. Pourbus the Younger*, Ball at the court of the Grand Duke Albert (ca. 1615); 259. *Paul de Vos*, Stag-hunt; to the right and left, *239, *240.



A. van Dyck, Portraits of 'Sir ... Sheffield' (thus catalogued in accordance with the coat-of-arms in the corner) and his wife, Anna Wake (1627 and 1628); *260. *David Teniers the Younger*, The good kitchen (1644). — **252. *Rubens*, Portrait of Michael Ophovius, Bishop of Bois-le-Duc, said to have been the painter's confessor (ca. 1630). *Rubens*, 234. Naiads, the landscape by *Jan Brueghel;* *253. Adam and Eve, the landscape and the animals by *Jan Brueghel* (ca. 1615-20). *689. *Th. de Keyser*, Portrait of a man (1636). *Hans Holbein the Younger*, *276. Portrait of Robert Cheseman holding a falcon (1533), *277. Portrait of a man (1542), 275. Portrait (perhaps a copy), 278. Portrait of Jane Seymour, wife of Henry VIII. (original at Vienna). — *241. *A. Hanneman*, Six separate medallions of the Huygens family: in the centre, Constantyn, the statesman and poet; above, to the left, Christiaen (1640), the savant. *258. *Frans Snyders*, Kitchen with game and vegetables, the huntsman perhaps by *A. van Dyck;* 262. *G. van Tilborgh*, Dinner.

Room II. To the left: 233. *H. van Balen* and *J. Brueghel the Elder*, Sacrifice to Cybele; 23. *Cornelis Cornelisz van Haarlem*, Marriage of Peleus and Thetis (1593). — Over the chimney-piece: 688. *Corn. Janson van Ceulen*, Family portraits (six medallions; 1650); *242. *Van Dyck*, Portrait of the Antwerp painter Quinten Simons, one of the finest portraits painted by the master before he went to England; *251. *Rubens*, Helena Fourment, the master's second wife (ca. 1634); 48. *J. D. de Heem*, Fruit. — 43. *Hendrik Goltzius*

Hercules (1613). — *117. *A. Mor (Sir Anthony More)*, Portrait of a goldsmith (1564); 238. *Gonzales Coques*, Interior of a picture-gallery with numerous small pictures by different artists; above, 237. *Phil. de Champaigne*, Portrait of Jacob Govaerts, Master of Ceremonies at Antwerp (1665); 256. *Seghers*, Flowers (1645); *250. *Rubens*, Portrait of his first wife, Isabella Brant (ca. 1620). — In the centre a stand with photographs from paintings in foreign galleries.

Room I. To the left: 249. *M. de Vos*, Moses with the tables of the law (1575); above, 416, 423, 141. *J. van Ravesteyn*, Portraits (1611); 266. *Flemish School* (about 1630), Alexander the Great visiting Apelles, with sketches of several famous paintings. — In the corner, 550. Painted bust (Dutch; ca. 1590). — 51, 52. *Maerten van Heemskerck*, Nativity and Adoration of the Magi; on the back, Annunciation (1546). — 22. *Corn. Cornelisz*, Massacre of the Innocents (1591); to the right and left, 42, 44. *H. Goltzius*, Minerva, Mercury. — 45. *Ab. Govaerts*, Landscape (1612).

Side Room A, on the right: *264. *Early Copy of Roger van der Weyden*, Descent from the Cross; *595. *H. Memling*, Portrait. — 1. *Jac. Cornelissen van Oostzaan*, Daughter of Herodias with the head of John the Baptist (1524); 269-271. *J. Seisenegger*, Portraits of Elizabeth, Maximilian, and Anna of Austria when children (1530).

Rooms IV & V (comp. Plan): Portraits of Princes of the House of Orange, their relatives, and other celebrated personages. — Room IV. Above are several portraits by *Ravesteyn;* on the entrance-wall, *F. Bol*, 585. Admiral de Ruyter (1667), 19. Vice-admiral Engel de Ruyter, son of the preceding (1669); between these, 158. *G. Schalcken*, William III. of England (1699); opposite, 462. *J. G. Ziesenis*, Prince William V. (p. 309); to the right, 464. *Tischbein*, Princess Wilhelmina (1789). By the window: 257. *D. Seghers*, Bust of Prince William III. as a youth, in a garland of flowers; *225. *Adr. Key*, William the Silent; 559. *Sir A. More*, Portrait (1561).

Room V. On the entrance-wall: 428. *G. van Honthorst*, The Great Elector of Brandenburg and his consort Louisa Henrietta. Farther on, 104. *G. van Honthorst*, Prince Frederick Henry of Orange and his wife Amalia of Solms; 96. *M. van Mierevelt*, William the Silent. Between the windows, 432. *French School* (16th cent.), Admiral Coligny between his two brothers; 653. *Karel du Jardin*, Admiral de Ruyter; *J. van Ravesteyn*, *119. Countess of Hanau, 120. Princess of Ligne; 546. *P. van Hilligaert*, The Vyverberg (p. 319), in the foreground William the Silent with his sons Maurice and Frederick Henry; *655. *P. Moreelse*, Portrait.

On the Staircase are several portraits by *J. van Ravesteyn*, *Abr. van den Tempel*, and others.

First Floor. — Ante-Room (VI), beginning with the left wall, at the window: *176. *Gerard Terburg*, 'The Dispatch' (1653).

An officer holds a letter which appears to have been delivered to him by a trumpeter. This picture, also called 'The Interruption', is one of the most charming works of the master, full of life and expression, and rivalling the famed 'Paternal Admonition' at Amsterdam. It is unfortunately much darkened by age.

*168. *Jan Steen*, The doctor's visit; *624. *J. van Goyen*, Stormy sea; *167. *Jan Steen*, Physician feeling a young lady's pulse; 407. *J. M. Molenaer*, Merry party (1653); *551. *J. van Goyen*, View of Dordrecht (1633); *94. *G. Metsu*, The music-lovers (lady writing music, a man behind her, and a mandolin-player in the background); *217. *Phil. Wouverman*, 'Un manège en pleine campagne' (an equestrian puts his steed through its paces, before a lady seated in a carriage drawn by six grey horses); 153. *Jac. van Ruysdael*, The waterfall; 11. *Nicholas Berchem*, Pastoral scene, of unusual size (1648); 664. *Jan Steen*, Kermesse, an early work; 195. *J. Ochtervelt*, Fishmonger; 213. *J. Wynants*, View of the dunes (1675). In the corner: 362. *Hendrik de Keyser*, Terracotta bust of William the Silent. — *J. Lingelbach*, 88. Prince William II. of Orange before Amsterdam (1650), 89. Charles II. embarking for England (1660); 66. *S. van Hoogstraten*, Lady reading. — 403. *P. Claesz*, Still-life (1644); 203. *Hendrik C. van Vliet*, Interior of the Oude Kerk at Delft; 568, 569. *B. van der Helst*, Portraits; 3. *W. van Aelst*, Dead poultry (1671); *154. *J. van Ruysdael*, Beach; 596. *W. C. Heda*, Still-life (1629); *459, 460. *Fr. Hals*, Portraits of J. P. Olycan and his wife (1625); between these, 473. *E. de Witte*, Church-interior (1668); above 530. *F. Bol*, Maerten van Juchen, Dutch commandant of Wesel; 60. *M. d'Hondecoeter*, Prince William III.'s menagerie at the Château of Loo; 118. *P. Moreelse*, Portrait of himself. — By the first window: *Thomas de Keyser*, *77. Portrait of a scholar (1631); *78. The four burgomasters of Amsterdam receiving the news of the arrival of Maria de' Medici at Wesel 1638), perhaps only a sketch for a larger painting, but full of life. *604. *G. Terburg*, Portraits of the Van Moerkerken family; 566. *S. van Ruysdael*, Bridge over a canal; 673. *E. van de Velde*, Winter sports (1624). — By the second window: 564. *Judith Leyster* (wife of the painter J. M. Molenaer) The temptation (1631); *572-576. *J. M. Molenaer*, The five senses, painted in 1637 under the influence of Frans Hals and Adr. Brouwer; *558. *Sim. de Vlieger*, Beach at Scheveningen, the artist's masterpiece (1643); 627. *A. Cuyp*, Poultry (1651).

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Rembr. Anatomy
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By the third window, **155. *Jacob van Ruysdael*, Distant view of Haarlem, one of the best of the numerous similar pictures by this master.

'The foreground is occupied by a level meadow, on which long strips of linen are being bleached. The houses in connection with the bleaching-green stand towards the left. Beyond, stretching to the horizon, is a monotonous plain, almost totally destitute of trees or dwellings, and in the extreme distance are distinguishable the town and church of Haarlem. And all these miles of landscape are represented on a little canvas, only 18 in. high!' *Burger. Musées de la Hollande.*

580. *Adr. van Ostade*, Rustic festival; 681. *Hendrik ten Oever*, The Keizers-Gracht in Amsterdam; 563. *W. van de Velde the Younger*, Sunset on the coast.

Room VII. In the centre of the right wall: —

**146. *Rembrandt's* celebrated School of Anatomy, painted for the Amsterdam guild of surgeons in 1632, and intended to adorn the Dissecting Room ('Snykamer') at Amsterdam along with other pictures of a similar nature (see p. lxii). These, however, whether of later or earlier date, have been completely eclipsed and consigned to oblivion by this masterly group of portraits. Burger has justly characterized this picture as the truest and most lifelike representation of the 'working of intellect' ever produced. The painting remained in the possession of the Surgeons' Guild of Antwerp till 1828, when it was purchased by King William I. for 32,000 fl.

'This picture represents the celebrated anatomist *Nicolaas Tulp*, a friend and patron of Rembrandt, in a vaulted saloon, engaged in explaining the anatomy of the arm of a corpse. He wears a black cloak with a lace collar, and a broad-brimmed soft hat. With his half-raised left hand he makes a gesture of explanation, while with his right he is dissecting a sinew of the arm of his subject. The corpse lies on a table before him. To the right of Tulp is a group of five figures; and two other men are sitting at the table in front. These listeners are not students, but members of the guild of surgeons of Amsterdam, as shown by a paper held by one of them. They are attending to the lecture with very various expressions. They are all bare-headed, dressed in black, and with turned-over collars, except one who still wears the old-fashioned, upright ruff. There are perhaps other persons present in the hall, as Tulp appears to be looking beyond the picture, as if about to address an audience not visible to the spectator; and it is here worthy of remark that Rembrandt's compositions are never imprisoned in their frames, but convey an idea of a wide space beyond them. It is somewhat singular that the spectator seems hardly to notice the corpse lying before him at full length, the feet of which he can almost touch, although it is strongly lighted in contrast to the surrounding black garments and most faithfully presents the peculiar hue of a dead body, leaving no doubt that it, as well as the living heads, was painted from nature. The admirable art of the composition consists in its power of riveting the attention to the living in the presence of death. The painting is signed at the top, '*Rembrant* (sic) *f. 1632*'.' *Burger. Musées de la Hollande.*

To the left of the School of Anatomy, five other works by *Rembrandt:* 577. Head of a girl (ca. 1630); 565. His father (study of a head; ca. 1628-29); 148. Portrait of himself, painted about 1639 (similar studies at Cassel and Gotha).

*147. *Rembrandt*, Susanna, on the point of stepping into her bath, is alarmed by the presence of the two Elders (of whom one only is distinguishable in the shrubbery), painted in 1637.

Placed by the side of the School of Anatomy and the Simeon (see below), the merits of this work are too often overlooked. Yet Susanna, strongly relieved against a dark background, is one of the most interesting female figures ever painted by Rembrandt, being remarkably faithful to nature, though not of classic beauty. In all probability the painter's wife Saskia stood to him as a model.

**145. *Rembrandt*, Presentation in the Temple, usually called 'Simeon in the Temple', the earliest important composition of the artist known, painted in 1631, soon after he settled at Amsterdam.

'In the middle of the Temple, the fantastic architecture of which is lost in the darkness, the light is concentrated on a group of seven persons. Simeon with eyes raised towards heaven, and wearing a robe glittering with gold, is represented kneeling, with the infant Christ in his arms; the Madonna, in a light-blue robe, with folded hands, is also kneeling; while Joseph on his knees offers the sacrificial doves. A little to the left, as a counterpoise to Simeon, is the high-priest, with a long flowing robe, and almost turning his back to the spectator, raising his right hand, which gleams in the strongest light, in an attitude of benediction. Behind the Virgin are two rabbis. To the left, in the background of the aisles, several groups are observed in the twilight, and to the right in the chiaroscuro are a number of people ascending and descending a stair. On the same side, quite in the foreground, are two venerable old men sitting on a bench. The arm of the bench bears the monogram R. H. (Rembrandt Harmensz) and the date 1631. This admirable little work, of the master's earliest period, already exhibits the bold touch and the striking effects for which Rembrandt is famous, but the Madonna, who kneels in the full light, is somewhat cold and insignificant in character'. *Burger. Musées de la Hollande.*

Also to the left: 40. *Aert de Gelder*, Judah and Tamar. — To the right: 554. *G. Dubois*, River-scene (1652?); 393. *Pieter Lastman* (Rembrandt's teacher), Raising of Lazarus (1622).

Second wall: 2. *W. van Aelst*, Flowers (1663); 440. *Corn. Dusart*, Tavern-interior; 80. *Phil. Koninck*, Mouth of a river; 553. *Jan Steen*, Rustic festival; *138. *P. Potter*, Landscape with animals (1652); 125. *C. Netscher*, Singing-lesson (1665); *36. *S. Koninck*, Adoration of the Magi; *197. *A. van de Velde*, Wooded landscape with cattle, a small picture, full of life and charming in colour.

Third wall: 126. *C. Netscher*, Portrait of Mynheer van Waalwyk (1677); 201. *W. van de Velde the Younger*, Calm sea with ships; *218. *Phil. Wouverman*, Landscape, known as the 'Hay Cart'.

*129. *Adrian van Ostade*, The Fiddler.

An itinerant fiddler, standing in front of an old and weather-beaten house, is delighting a numerous audience. The representation of the scene in the open air has given the artist an opportunity of introducing the most varied effects of the reflection of light. Few of Ostade's works can compare with this in freshness of composition and finish of execution. It was painted in 1673, when the artist was in his sixty-third year.

401. *Abr. van Beyeren*, Fish; *198. *Adrian van de Velde*, Beach at Scheveningen, enlivened with charming groups of figures, and an aërial perspective perhaps unequalled by the painter in any other work (1665); 165. *Jan Steen*, Dentist (1651); 20. *Jan Both*, Italian landscape; *137. *Paul Potter*, 'La Vache qui se mire', a herd of cattle by a river, with the form of a cow reflected by the water in the foreground, and men bathing behind (1648); 128. *A. van Ostade*, Peasants

in a tavern (1662); 666. *W. Kalff*, Still-life; 221. *Phil. Wouverman*, Huntsmen resting; 200. *W. van de Velde the Younger*, Shipping on a calm sea; 127. *C. Netscher*, Portrait of Mme. van Waalwyk (1683; comp. No. 126, p. 314).

Room VIII. The entrance-wall is devoted to works by *Rembrandt:* *560. Head of an old man, probably his brother the miller Adriaen Harmensz van Ryn (1650); *149. Portrait of himself as an officer (ca. 1634-35); *621. David playing the harp before Saul, the most important example left in Holland of the Biblical compositions of Rembrandt, dating from the master's zenith (ca. 1660), brilliant in colour and impressive in effect; 685. Two negroes (1661).

*584. Homer, a broad and masterly work of the master's later style (1663).

The features of the blind bard, who is dictating his verses to the sound of the lyre, are copied from an antique bust that was in Rembrandt's possession until 1656. The fingers of a second figure and the inkstand in the lower corner to the right show that the canvas has been mutilated.

Opposite, on a stand, five other works by *Rembrandt:* 610. Old woman praying (ca. 1657); 619. Lysbeth van Ryn, his sister (ca. 1628-29); 556. His mother (ca. 1628); 598. Head of a laughing man (ca. 1629-30); 579. Rest on the Flight into Egypt (painted about 1635-36, in shades of brown).

On the back of the stand: 618. *Frans Hals*, Portrait; *670. *Jan Vermeer*, Study of a girl's head; *605. *Karel Fabritius*, Goldfinch (1654); *607. *Adr. Brouwer*, Study of a head.

By the second window: 93. *G. Metsu*, Huntsman (1661). *Frans van Mieris the Elder*, 107. Portrait of Prof. Florentius Schuyl of Leyden (1666); *108. The artist and his wife; 106. Soap-bubbles (1663). 33. *G. Dou*, Woman with a lamp.

Back Wall: **92. *Jan Vermeer*, View of Delft.

Among Vermeer's landscapes especial mention must be made of the famous 'View of Delft', which has once more, in the 19th century, exerted a most powerful influence on the entire domain of landscape-painting. In the foreground is the canal, with a portion of its banks shown on the left; among the figures on the latter we note once more the woman in blue skirt and yellow jacket. In the middle distance and dominating the composition appears the town, with its red and blue roofs, partly lit up with yellow sunlight. This simple view is perhaps unmatched by any other landscape in the world for the truthfulness of its atmospheric and light effects and for the vigour and brilliance of its colouring (*Woltmann & Wörmann's* 'Geschichte der Malerei').

A. van Beyeren, *665. Fruit, *548. Flowers; 599. *Jac. van Loo*, Portrait; 25. *A. Cuyp*, Portrait of De Roovere, inspector of salmon-fisheries at Dordrecht; 408. *W. Duyster*, Officer; 567. *J. van de Cappelle*, Winter-landscape (1653); 95. *G. Metsu*, Allegory (widow and orphan protected by Justice). — 207. *J. Weenix*, Hunters' booty; 676. *G. Flinck*, Portrait of a girl (1640); 219. *Phil. Wouverman*, Large battle-piece; 151. *Ruysch*, Flowers; 90. *N. Maes*, Portrait.

Room IX (comp. Plan, p. 312). On the right end-wall: *136. *Paul Potter's* far-famed Bull, the most popular picture in the collection, remarkable as one of the few animal-pieces which the master painted on so large a scale (1647).

The picture was carried off to Paris by the French, and was regarded as fourth in point of value among all the pictures in the Louvre. The three which ranked before it were Raphael's Transfiguration, Domenichino's Communion of St. Jerome, and Titian's Martyrdom of St. Peter. This celebrated picture was purchased in 1749 for 630 fl., but before it was restored by the French the Dutch government offered 60,000 fl. to Napoleon for its restoration. Much, however, as the bull, which has a cow, a sheep and lamb, a ram, and a shepherd as companions, has been praised, it must in candour be admitted that several of the master's smaller animal-pieces are more attractive and perfect. The large animals in this work are in too strong relief, and the light is distributed somewhat monotonously over the whole picture without being softened by intermediate tones.

Then, to the right: *54. *B. van der Helst*, Portrait of Paul Potter, painted shortly before the early death of the latter (Jan. 27th, 1654); 220. *Phil. Wouverman*, Camp; 59. *M. d'Hondecoeter*, Raven in borrowed plumes attacked by other birds (1671); *177. *G. Terburg*, Portrait of the artist as burgomaster of Deventer; 49. *J. D. de Heem*, Fruit and flowers; 85. *Jan Lievens*, Old man with a beard; 73. *K. du Jardin*, Italian waterfall (1673); 58. *G. Houckgeest*, Tomb of William the Silent in the Nieuwe Kerk at Delft (1651); 39. *Caesar van Everdingen*, Diogenes 'seeking for a man' in Haarlem market-place, with portraits of Grand Pensionary Steyn and his family (1652); 61 and (farther on) 62. *M. d'Hondecoeter*, Poultry; 6. *L. Bakhuysen*, William III. of England landing at the Orange Polder in 1692; *214, *215. *Phil. Wouverman*, Arrival, Departure; 59. *G. Houckgeest*, Interior of the Nieuwe Kerk at Delft (1651); 86. *J. Lingelbach*, Seaport in the Levant (1670).

*169. *Jan Steen*, Portrait of himself and his family, an unusually large picture for this master, boldly and energetically painted in his best style (1655).

'The worthy Jan Steen has here assembled his whole family around him. The group consists of eleven persons. The principal place at the table is of course occupied by Jan himself, a figure with long hair and a broad hat, laughing and smoking, and apparently about to drink. On his left is his wife, a corpulent lady in a blue fur-trimmed velvet jacket, filling a pipe, which one is almost tempted to think is for her own use. Jan's aged mother, to the left in front, is dandling a grandchild on her knees, while his father by the fireside, in spectacles, is singing from a sheet of music accompanied on the flageolet by Jan's eldest son, a handsome lad. In the immediate foreground are a dog, some copper utensils, and a mortar on which the master has placed his signature'.

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26. *Dirck van Delen*, Hall of the Binnenhof during the grand assembly of the States General in 1651; 206. *Jan Weenix*, Dead swan, natural size.

*166. *Jan Steen*, Poultry-yard, known as the Menagerie (1660).

The picture represents a court with two steps leading to a platform. A brook flows through it, and an old leafless tree stands on the right, with a peacock on one of its branches. Ducks are paddling in the water, and pigeons and fowls picking up grain from the ground. On one of the steps sits a girl with a saucer, out of which a lamb is drinking.

A bald-headed man-servant with a basket of eggs is speaking cheerfully with her, while another standing on the platform with a fowl under his arm looks at her laughingly. The last is a remarkably characteristic and lifelike figure.

By the first window: *170. *Jan Steen*, The Oyster Feast.

This work was formerly styled a 'picture of human life', many persons being of opinion that Steen painted scenes of conviviality with the same moralizing tendency as Hogarth, for the purpose of rebuking human follies and vices. The picture contains about twenty persons. While the elders are enjoying their oysters, the children are playing with a dog and cat. Jan Steen himself plays a merry air, while a young woman is looking towards him, and a portly boor is laughing, glass in hand. In the background are card-players and smokers.

562. *Quir. van Brekelenkam*, The cupper; 406. *Jan Vermeer*, Diana at the bath (early work).

Second window: *222. *Phil. Wouverman*, Huntsmen resting, a specimen of his earlier style; 53. *Jan van der Heyde* and *Adr. van de Velde*, Jesuits' church at Düsseldorf (1667); 615. *A. Palamedesz*, Musical party (1632).

*32. *G. Dou*, The young housekeeper.

A lady with a child in the cradle, and an attendant, a carefully-executed picture. The work, also known as 'The Household', is one of the gems of the collection, and is of equal merit with the celebrated 'Dropsical Lady' in the Louvre. It is dated 1658.

*557. *Adr. van Ostade*, The proposal; 470. *Jan Hackaert*, Italian landscape; *625. *J. Vermeer van Delft*, Allegorical representation of the New Testament.

Third window: 445. *Pieter Codde*, Soldiers playing backgammon (1628); 658. *P. Quast*, Peasants playing cards; 682. *A. van der Neer*, Moonlight scene.

Cabinet XIII (to the right). 534. *J. van Ruysdael*, View of the Vyverberg at The Hague. — 613. *J. D. de Heem*, Still-life (books), an early work (1628); 199. *E. van de Velde*, Banquet (1614). — 392. *P. Codde*, Dancers (1636); 475. *H. G. Pot*, Merry company.

Cabinet X (left). *Corn. Troost*, 179-185, 191, 193. Scenes from plays, 192. Epiphany singers, 186-190. Convivial scenes, known as 'Nelri', from the first letters of the inscriptions. These fifteen pastel drawings illustrate the customs of the early 18th century. — 286. *Tischbein*, Crayon portrait of Princess Wilhelmina of Orange.

Room XI (comp. the Plan, p. 312), beginning to the left of the door: 316. *Carlo Cignani*, Adam and Eve; 14. *N. Berchem*, The attack; 642. *Jan Weenix*, Dead hare; 656. *Chardin*, Still-life. — By the first window: 391. *Abr. Begeyn*, Quarry (early work; 1660); *667. *A. Cuyp*, Landscape after storm. — By the second window: 21. *Jan Both*, Italian landscape. — Exit-wall: 657. *M. Sweerts*, The toilet; 581. *Karel du Jardin*, St. Peter healing the sick (1663).

Room XII (Italian and Spanish Schools). To the left: 309. *Pietro da Cortona*, Holy Family; 343. *Titian*, Venus (so called; original in the Prado at Madrid); 300. *M. Cerezo*, Mary Magdalen (1661). — By the first window: 297. *Italian School*, Boy's head. —

By the second window: *Piero di Cosimo*, 287. Portrait of G. da Sangallo, the architect, 288. Portrait of Francesco Giamberti. — On the back-wall: *290. *Murillo*, Madonna and Child; the Madonna's face is described by Justi as the most beautiful ever painted by the master. *298. *Velazquez*, Portrait of the Infante Charles Balthazar, son of Philip IV. of Spain (a replica of the work in Buckingham Palace). — 347. *Marcello Fogolino*, Madonna and saints, a large altar-piece.

Not far off, in the Korte Vyverberg, is the *Municipal Museum* (p. 320).

On the S. bank of the Vyver (p. 319), a few paces to the W. of the Plein and the Mauritshuis, is situated the **Binnenhof** (Pl. D, 5), an irregular pile of buildings, some of them of mediæval origin, and once surrounded by a moat. Most of the houses have been restored of late, and some of them entirely rebuilt. About the year 1250 Count William II. of Holland, afterwards elected Emperor of Germany, built a palace here, and this building was enlarged by his son Floris V., who in 1291 made it his residence. The stadtholders, from Maurice of Nassau onwards, all resided here.

The Binnenhof is entered by several gates, over that on the E. we notice the arms of the County of Holland. On the E. of the square stands the old Hall of the Knights (Pl. 16), a brick building of the time of Floris V., resembling a chapel, with gables and two turrets. It was restored in 1902-1904 and fitted up for joint sittings of the two Chambers. — To the E. of the Knights' Hall is the Gerechtshof (Pl. 2), or court of justice, the oldest part of the buildings, now undergoing restoration; the assize-chamber contains good reliefs of 1511, while the civil court-room is embellished with seven scenes from Roman history by *G. de Lairesse*.

The N. wing of the Binnenhof contains the chambers formerly occupied by the States General of the Netherlands (Pl. 18; D, 5). The old Hall of the States of the time of the republic, with allegorical paintings by *J. Parmentier*, has been restored and is used as an antechamber for the following saloon. The Trêves Saloon, built by William III. in 1697 as a reception-room, contains the portraits of seven stadtholders by *Brandon* and other painters. The handsome ceiling is by *Th. van der Schuer*, to whom is also due the picture over the chimney-piece (1698). The room has a curious echo (entrance in the N.E. corner, Binnenhof 20; adm., see p. 307). — From the small vestibule on the N. side of the court (No. 21) we proceed by the staircase (with engraved portraits of famous naval heroes, generals, and statesmen) and an antechamber (with portraits of stadtholders) to the Chamber of the Estates of Holland, built in 1652 and now used for the sittings of the First Chamber (adm., see p. 307). This contains two chimney-pieces, by *Jan Lievens* (War) and *Adr. Hanneman* (Peace), and a richly painted ceiling.

The Ball Room, on the S. side of the court, dating from 1790, is now used for the sittings of the Second Chamber (adm., see p. 307).

In the centre of the court is a modern wrought-iron fountain (1885), by *P. J. H. Cuypers*, with a gilt statuette of Count William II. of Holland (1227-56) by *L. Jünger*.

The history of the Republic, during its most glorious period, was sullied by two dark tragedies, of which the Binnenhof was witness. The influential *John van Oldenbarnevelt*, the Grand Pensionary, or prime minister of Holland, having incurred the displeasure of Prince Maurice of Orange by his opposition, the Stadtholder, during a meeting of the States General, caused Oldenbarnevelt to be arrested, together with his learned friends *Grotius* (p. 302) and *Hogerbeets*, the Pensionaries of Rotterdam and Leyden. The two latter were conducted to the castle of Loevenstein (p. 440), while the Grand Pensionary himself was condemned to death, 'for having conspired to dismember the States of the Netherlands, and greatly troubled God's Church' (comp. p. xxxviii). On 13th May, 1619, the unfortunate minister, then in his 72nd year, was executed on a scaffold erected in the Binnenhof, after having written a touching vindication of his innocence to his family, and solemnly declared on the scaffold that 'he had ever acted from sincerely pious and patriotic motives'. The other tragedy alluded to is the death of the brothers De Witt, which took place in the immediate neighbourhood of the Binnenhof (see below).

The Buitenhof (Pl. D, 5), a large open space adjoining the Binnenhof on the W., and also bounded on the N.E. side by the Vyver, is adorned with a bronze *Statue of William II.* (d. 1849), designed by E. F. Georges (1853). — From the S.W. angle the *Passage* (p. 324) leads to the busy Spuistraat.

The **Gevangenpoort** (Pl. D, 4), an ancient tower with a gateway leading (N.) from the Buitenhof to the Plaats, was formerly used for the confinement of political prisoners. In 1672 *Cornelis de Witt*, who was falsely accused of a conspiracy against the life of the Stadtholder William III., was imprisoned here. His brother *John de Witt*, the Grand Pensionary, hearing that his brother was in danger, hastened to the tower to afford him protection. The infuriated populace, who had been induced by the enemies of the two brothers to believe in their guilt, availed themselves of this opportunity, and, having forced their way into the prison, seized the persons of their ill-fated victims, whom they literally tore to pieces with savage cruelty (comp. p. xl). The brothers are buried in the Nieuwe Kerk (p. 324). The old prison now contains a collection of instruments of torture (adm., see p. 307).

The Vyverberg, which is planted with trees and adjoins the Plaats on the E., commands a charming view of the ***Vyver** (Pl. D, 4, 5), a sheet of water enlivened with swans. Fresh water is pumped into the Vyver by a steam-engine on the Dunes.

At Vyverberg No. 3 is the ***Steengracht Gallery** (Pl. D, 4), belonging to Baron Steengracht van Duivenvoorde and containing a fine collection of ancient and modern paintings (adm., see p. 308). Catalogues are distributed throughout the rooms.

The Modern Pictures are exhibited in Room I. To the left of the entrance, *Gérôme*, Scene in the desert; *Decamps*, Dogs and children; *Verveer*, Canal at Amsterdam (1860); *Waldorp*, Sea-piece; *Horace Vernet*, The last cartridge (1823). — *B. C. Koekkoek*, In the forest (1840); *Schelfhout*, Winter-scene (1857); *L. Meyer*, Sea-piece (1859); above, *Navez*, Roman women. — *José Villegas*, Siesta (1874); *W. Bouguereau*, Girl knitting (1869); *Dav. Bles*, By the cradle; *Meissonier*, Soldiers playing cards (1858).

Among the *Ancient Pictures are specimens of the chief Dutch masters of the 17th cent., some of them being cabinet-pieces of the first rank.

Room II. On the left, *Ger. Terburg*, *The Toilet.

Rembrandt, *Bathsheba, after her bath, watched from a distance by King David. The beautiful Jewess is seated on a rug in a thickly-wooded park, by the side of the basin in which she has been bathing; beside her are two attendants. The arrangement of the picture is analogous to that of the Susanna in the Mauritshuis (p. 313), but this work is the finer of the two. The chiaroscuro, against which, as in the Susanna, the female figure stands in exquisite relief, is treated in the most masterly style, forcibly recalling the famous 'Night Watch' at Amsterdam. According to Vosmaer, the Bathsheba was painted in 1643, less than a year after the completion of that splendid work.

G. Metsu, *The sick child (1656); above, *J. Hackaert*, Landscape, with sportsmen; *J. van Ruysdael*, Waterfall; *Nic. Maes*, Peasant-woman making pancakes; *Rubens*, Heads of SS. Peter and Paul, Infant Christ, Drunken Bacchus; *Jac. Ochtervelt*, Fish-market. — *Jac. Jordaens*, *At the fountain (1640); *Govert Flinck*, Portraits of a man and woman (1648); *Th. de Keyser*, Portrait of a man; *Alb. Cuyp*, Horse; *Adr. Brouwer*, *The smokers, one of the artist's largest masterpieces; *Paul Potter*, *Cattle (1652); above, *Phil. de Champaigne*, Portrait.

Room III. To the right of the entrance: *A. van Everdingen*, Mountain-scene. — *W. van de Velde the Younger*, Calm sea; *J. van der Heyde*, Town on a river; *A. van de Velde*, Cattle; *J. Hackaert*, Silvan landscape; *Jan Steen*, *Sick girl; above, *Aert de Gelder*, Oriental prince; *J. Lievens* (not Rembrandt), Mother and child; *Jan Steen*, *'As the old have sung, so chirrup the young', nearly lifesize, an unusually large work for this master; *Dirck van Delen*, The advocate (1643); *Adr. van Ostade*, *Interior of a rustic tavern; *Jac. Backer*, *Boy in gray. — *Ger. Dou*, *Portraits of a man and a woman; *Hiob Berck-Heyde*, Canal in Delft; *Th. de Keyser*(?), Lace-maker; *Jan Both*, Italian landscape; above, *Ferd. Bol*, Portrait; *Adr. van de Velde*, Landscape; *L. de Jongh*, Guard-room.

Cabinet. To the left, *Pieter de Hooch*, A family in the open air (1677). — *C. Netscher*, Two portraits (1667); between these, *A. van Ostade*, *Topers (1659); *D. Teniers the Younger*, *The Seven Works of Mercy, one of the artist's most important efforts (1644). — *Is. van Ostade*, Pig driven from market (1644); *M. Hobbema*, *Landscape, with a red-roofed mill.

Opposite the N.E. angle of the Vyver, at the corner of the Tournooiveld and the Korte Vyverberg (which leads to the Plein, p. 308), is the building once occupied by the *Sebastiaansdoelen* (built in 1636), but now containing the —

***Municipal Museum** (*Gemeente Museum;* Pl. E, 4), including a collection of various civic antiquities and an interesting picture-gallery. Adm., see p. 307. Catalogue of the pictures, in Dutch and French (1900, with a supplement of 1902), 25 c.; catalogue of the other collections, in Dutch (1902), 25 c. Director, A. J. Servaas van Rooyen.

Ground Floor. On the right is the Principal Room. On the entrance-wall: *353. *Jan Steen*, The warning; 439. *Abr. van Beyeren*, Fish. — 297, 298. *J. Mytens*, Portraits of the Kerckhoven (1652) and Van der Wiele families (1645); 74. *Jac. van der Croos*, Sixteen views of The Hague. — 291. *M. van Mierevelt*, Portrait of Oldenbarnevelt (copy); 194. *Unknown Master*, Spinoza; 90, 91. *P. Dubordieu* (?), Man and woman (1631). A cabinet in the centre contains glass of the 18th cent., porcelain made at The Hague, etc. Here also are standards, halberds, and other articles belonging to the guilds. — Room I (to the left of the entrance). Views of The Hague and Scheveningen in the 16th cent.; 73. *J. van der Croos*, Twenty views of The Hague (1663); 459. *A. van de Venne*, Fête of 'Rhetoricians' (p. 108) at the Buitenhof, in grisaille. In the middle, views of The Hague and curiosities. — Room II. Cabinet with local pottery. On the walls: 286. *Mierevelt*, Portrait of William the Silent; views of The Hague (17-19th cent.). — Room III. Table-case with medals and goblets of honour (chiefly of the 18-19th cent.). — Room IV. Modern paintings by *A. Schelfhout*, *J. H. Weissenbruch*, *L. Apol*, and *H. W. Mesdag*.

First Floor. To the left is the Saloon of the Ancient Paintings, amongst which are four corporation-pieces by *Jan van Ravesteyn* (1572-1657), the favourite painter of the Town Council and fashionable society of The Hague. To the right of the entrance: *312. Officers of the Guild of St. Sebastian, descending the staircase of the Shooting-gallery ('Doelen'), engaged in animated conversation and strikingly lifelike (1616). *315. Six officers of the White Arquebusiers (1638). On the right long wall: *313. Banquet partaken of by fourteen town-councillors and nine officers of the Guild of Arquebusiers, whose Captain, according to the annual usage, receives the 'cup of welcome' ('een frischen roemer wyn'); the costume is not that of the 17th cent., but of an earlier period, with tall, narrow-brimmed hats and upright ruffs, and accords well with the grave and dignified deportment of the figures (dated 1618). On the left wall, *314. Twelve members of the town-council of 1636 in half-figure, sitting at their green table, with which their black dress contrasts admirably; the only colours the picture contains are green, black, white, and the flesh-tint of the faces, and the effect is very harmonious and pleasing. — Among the other paintings are the following. On the entrance-wall, 360. *Abr. van den Tempel*, Boy with a falcon (1668); over the second door, 212. *G. van Honthorst*, Princess Amalia of Solms; on the right wall (above No. 313), 287, 288. *M. van Mierevelt*, Prince Frederick Henry of Orange and his wife Amalia of Solms (1634); 213. *G. van Honthorst*, Louisa Henrietta (p. 311), daughter of the preceding; 227. *Corn. Janson van Ceulen*, Magistrates of The Hague in 1647, the painter's masterpiece; *106. *Jan van Goyen*, View of The Hague, the largest ($13^1/_2$ ft. by $5^1/_2$ ft.) and one of the most important works of this master, who knew so well how to pourtray the autumnal colouring of a Dutch landscape (1651); 218. *Joachim Houckgeest*, An ensign of the Green Arquebusiers (1621); 6, 295, 352. Magistrates of The Hague in 1682, 1717, and 1759. We now enter the large —

Saloon of Modern Paintings. To the left: 3. *L. Apol*, Winter scene; 344. *Therese Schwartze*, Portrait; 361. *W.B. Tholen*, Skaters, 103. *P. J. C. Gabriel*, Polders. — 140. *G. Henkes*, Petitioner; 273. *W. Maris*, Cows (1868); *225. *Jos. Israëls*, The little seamstress; 222. *H. van Hove*, Interior of a synagogue; above, 392. *Jan Vrolyk*, Pasture (1886). — 44. *C. Bisschop*, Still-life; 5. *D. A. Artz*, Return of the flock; *272. *J. Maris*, Beach at Scheveningen; 45. *Dav. Bles*, Light and heavy sorrow (1882); 118. *J. H. L. de Haas*, Cattle; 281. *H. W. Mesdag*, Sea-piece (1875); 226. *J. Israëls*, Portrait of W. Roelofs, the painter; 68. *Fr. Duchattel*, Snow-scene; 300. *Alb. Neuhuys*, Rustic interior in Drenthe. — *239. *J. Chr. Klinkenberg*, Canal in Amsterdam; *63. *J. Bosboom*, Interior of St. Peter's Church at Leyden; *276. *A. Mauve*, Beach at Scheveningen; 50. *B. J. Blommers*, Fish-cleaning; 397. *J. H. Weissenbruch*, Beach-scene (1887); 320. *W. Roelofs*, Autumnal scene, with rainbow.

The Smaller Rooms contain paintings by *J. G. van Os* (1776-1839), *A. Schelfhout* (1787-1870), *Ant. Waldorp* (1803-66), *M. F. H. de Haas*, and others. In the second room are twenty-one portraits of the De Witt family, bequeathed by Mr. Joh. Hoog (d. 1886), and a portrait (No. 231) of the poet Jac. Cats (p. 291), by *L. de Jongh*. The chimney-piece and the ceiling-paintings in this room date from the 18th century.

In the Korte Voorhout, a little to the E. of the Tournooiveld, rises the *Theatre Royal* (Pl. E, 4; p. 307). — Adjacent is the *Gouvernement van Zuidholland* (Pl. 4; E, 4), with two handsome rooms in the style of Louis XV. — At the E. end of the 'place' is the *Palace of the Prince of Wied* (Pl. 15; E, F, 4), husband of Princess Marie, a daughter of the late Prince Frederick of the Netherlands. Within the palace is a room with panelling of the 17th century. — From the Korte Voorhout to the Haagsche Bosch, see p. 328.

A few paces to the S.W., at Prinsesse-Gracht 3, adjoining the *Academy of Art* (Teekenakademie; Pl. 19, F 5), stands the **Museum of Industrial Art** *(Museum van Kunstnyverheid)*. Adm., see p. 307.

Ground Floor. Room I. Textiles, book-bindings, furniture, and wood-carvings (16-18th cent.). — Room II. Plaster casts of early-Dutch sculptures. — Fine *Staircase* of forged iron (18th cent.); casts of French sculptures.

First Floor. Room I. Gothic and Renaissance sculptures in wood. — Room II. Pottery, glass, sculptures in wood and stone. — Small Room, with a cabinet of the 17th cent. and Japanese 'kakemonos' (decorative paintings). — Room III. Works in copper and brass from Dinant (p. 220), elaborate locks and keys, furniture, wood-carvings. — Room IV. Smith's work, bronzes, pewter ware. — Room V. Objects in lacquer-work. — Room VI. Furniture.

In the N. part of the Prinsesse-Gracht lies the *Cannon Foundry* (Pl. 3; E, F, 4), founded in 1665. — No. 30 in the same street is the Museum Meermanno-Westreenianum (Pl. F, 4), a somewhat motley collection of MSS., specimens of early typography, ancient vases, a few small ancient sculptures, Chinese and Japanese curiosities, etc., bequeathed by Baron Westreenen (d. 1850). Admission, see p. 307.

The most interesting MSS. are a fragment of an Old Testament of the 5th cent.; a book of the Gospels of the 9th cent.; a Flemish Bible in rhyme, of 1332; a French Bible with miniatures by *Jan of Bruges*, executed in 1371 for Charles V., the Wise, of France; the Ethics of Aristotle in French, of 1376, with miniatures in grisaille; French translation by Raoul de Presles of Augustine's 'De Civitate Dei', with numerous miniatures (ca. 1500); and several others of the early Flemish and Dutch schools. — Among the specimens of Typography are several block-books, such as were common at the close of the middle ages, particularly in Holland; incunabula of *Gutenberg* and *Caxton*, etc.

On the N. the Korte Voorhout (p. 322) and Tournooiveld are adjoined by the Lange Voorhout (Pl. D, E, 4), a square planted with trees, which, along with the Kneuterdyk, the Vyverberg, and the Willems-Park, forms the finest quarter of the town. A sandstone monument, by Vogel and Koelman, was erected here in 1866 (Pl. E, 4) to *Duke Charles Bernhard of Saxe-Weimar* (d. 1862), who distinguished himself in the Dutch service at Waterloo in 1815, in the battles against the Belgian insurgents in 1831, and in the East Indian Wars of 1849.

On the E. side of the square rises the *Palace of the Queen Dowager* (Queen Emma; Pl. 14, E 4). On the N. side, Lange Voorhout 34, is the —

Royal Library (Pl. E, 4), occupying an edifice built in 1734-38. The library, founded in 1798 (adm., see p. 307), contains about 500,000 volumes.

The most interesting contents are exhibited in a room on the upper floor, to the left. The miniatures in the *Prayer Book of Philippe le Bon of Burgundy*, painted in grisaille (1455-65), are of great artistic value, several of them, such as the Annunciation and Coronation of the Virgin, in the style of *Memling*. Other interesting objects are the illustrated *Prayer Books of Isabella of Castile* (1450), *Catharine of Aragon*, and *Catherine de Médicis*; a *Gospel* of the 10th cent.; a *Psalter* of the 12th cent.; and a *Bible* with autograph of Mary Stuart, presented to William III. and Mary on their coronation (1689).

The valuable collection of **Coins, Medals, and Gems** on the same floor (opposite the staircase; adm., see p. 307) contains upwards of 40,000 coins and medals, and over 300 cameos. The finest specimens are exhibited. The Coins, including excellent specimens of the Greek coins of the Seleucidæ and the Ptolemies, are arranged chronologically. The collection of Medals includes interesting *Dutch Memorial Medals*, with busts of stadtholders and princes of the house of Nassau (*Portrait of Prince Maurice) and of Dutch naval heroes; also medals commemorating the Peace of Westphalia in 1648, etc. Most of the Cameos are antique and belonged to the antiquarian *Hemsterhuis* (d. 1766), whose collection was described by Goethe in 1792. The following are among the finest: Head of Hercules; bust of Bacchus; Faun attempting to rob a Bacchante of her robe; reversed lyre with horns represented by two dolphins, springing from a rose-crowned head of Cupid, grouped artistically with the panther of Bacchus, which holds the thyrsus in its front paw; mask with large beard and open mouth; mask with long beard and elegantly arranged hair; Venus and Cupid; Cybele riding on the lion; giant dragging a griffin from a cavern; helmeted head in profile, with a long beard; Homer as a statue; several portrait-heads. Among the opaque stones is a cameo with the *Apotheosis of the Emp. Claudius*, one of the largest known; also a fine head of *Livia* or *Octavia*. Between the glass-cases, golden *Vase*, adorned with enamel and cameos. — The collection of Assyrian *Cylinders* and Etruscan and Greek *Scarabaei* may also be mentioned.

On the S. side of the Lange Voorhout, nearly opposite the Library, is the *Ministry of Marine* (Pl. 10; D, 4). — Opposite the

Kneuterdyk, at the corner of Parkstraat (p. 325), is the *Ministry of Finance* (Pl. 7; D, 4), originally the house of Oldenbarnevelt (p. 319).

b. The Rest of the Old Town.

The main centres of business activity are the 'Lange Pooten', the street beginning at the S.W. angle of the Plein (p. 308), and its continuation, the Spuistraat (Pl. D, C, 5), which is always thronged with people towards evening. — The Gedempte Spui leads hence to the S. to the —

Nieuwe Kerk (Pl. D, 6; sacristan, Bezem-Straat 19), with wooden vaulting, begun in 1649; it contains the tombs of the De Witts (p. 319) and of Spinoza (p. 363).

Spinoza's House, Paveljoens-Gracht 32, opposite the Doublet-Straat (Pl. C, 6), was occupied by the great philosopher from 1671 down to his death in 1677. Adjacent is a bronze *Statue of Spinoza* (Pl. C, 6), by *Hexamer*, erected in 1880.

From about the middle of the Spui-Straat a *Passage* (Pl. D, 5), or arcade, in the Dutch Renaissance style, with many attractive shops, leads (r.) to the Buitenhof (p. 319) and the Groenmarkt (Pl. C, 5). On the W. the latter is adjoined by the Vischmarkt (Pl. C, 5).

The ***Town Hall** (adm., see p. 308), completed in 1565, restored by *Van Bassen* about 1647, enlarged in 1734 by the addition of the N. wing, and again restored and extended in 1882-83, stands on the E. side of the Vischmarkt. This picturesque building is one of the most interesting of its class in Holland. It belongs to the beginning of the period in which the flowing forms that characterize the later Dutch architecture came into vogue (comp. pp. 336, 343). The two side-façades probably owe some of their remarkable architectonic features to the influence of the mediæval patrician house of the Brederode, which previously occupied the site. The statues of Justice and Prudence on the main façade are by *J. B. Xavery*. The short flight of steps beside the main entrance, opposite the Nieuwe Straat, leads to a vestibule ('Vierschaar', comp. p. 437), which contains the bench of the old sheriff's court ('Schepenbank') and three paintings by *Willem Doudyns*, representing the Judgment of Solomon (1671). The N. wing contains a handsome vestibule. The beautiful Salle des Mariages contains pictures by *Jac. de Wit* and ceiling-paintings by *G. Sturm*.

The **Groote Kerk** (Pl. C, 5), or *Church of St. James*, is a Gothic edifice of the 15-16th cent., with a hexagonal tower (330 ft. high), surmounted by a modern open-work iron spire and containing a carillon of 38 bells. The interior, which is finely vaulted, contains a few monuments, among them that of Admiral Obdam, who fell in 1665 in a naval engagement with the English off Lowestoft, by *Eggers*; and also some stained glass of 1547. In the sacristy are the remains of an alabaster monument of a Mynheer van Assendelft (d. 1486) and his wife. The carved wooden pulpit (1550) and the frames of the coats-of-arms of some knights of the Golden Fleece, placed in the choir after the chapter of 1456, also deserve notice. A recital is given every Tues. in summer (2.30 to 3.30 p.m.; adm. 25 c.) on the large organ, built in 1881 by *Witte* of Utrecht. Queen Wilhelmina was married in this church to Duke Henry of Mecklenburg-Schwerin on Feb. 7th, 1901. The sacristan ('kerkbewaarder') lives at Kerkplein 8, adjoining the Post Office. Fine view from the tower (custodian, Kerkplein 15; adm. 50 c., several persons 25 c. each).

No. 57 in the Prinse-Gracht (Pl. B, 5) contains a *Historical Gallery*, comprising about 100 representations from the history of the Netherlands, now in the possession of M. J. van Hattum van Ellewoutsdyk. Adm., see p. 307. Catalogue (1901) 10 c.

c. The Modern Quarters on the North.

From the Groenmarkt (p. 324) the Hoogstraat leads to the N. for a few yards to the Noordeinde (Pl. C, 4, 3). Here, to the left, rises the **Royal Palace**, built by *Pieter Post* for Prince Frederick Henry (p. xxxix) and enlarged in 1816. It contains a few unimportant family-paintings (admission, see p. 307). The *Prinsessetuin*, or palace-garden, was also laid out under Prince Frederick Henry.

In front of the palace stands the equestrian *Statue of William the Silent* (p. xxxviii), in bronze, designed by Count Nieuwerkerke (1845). On the pedestal are the arms of the seven provinces.

To the N. the Noordeinde is prolonged by the Zeestraat (Pl. C, 2), which, passing the *Panorama* (adm., see p. 308; View of Scheveningen, by H. W. Mesdag) and the *Willems-Park* (see below), leads to the old Scheveningen road (p. 332). Shortly before the last diverges the handsome Laan van Meerdervoort (see p. 326).

The *Paleis-Straat* (Pl. D, 4, 3), diverging to the N.E. from the palace, leads through what was once part of the garden of the palace to the Oranje-Straat, and farther on to the Parkstraat (Pl. D, 4,3), which leads to the Lange Voorhout (p. 323). In Parkstraat is the Roman Catholic *Church of St. James* (Pl. D, 3), built by P. J. H. Cuypers (1878).

At the N. end of the street, beyond the Singels-Gracht, begins the Willems-Park (Pl. D, 2), a fashionable quarter with pleasant houses and gardens. In the centre, on an open place called the 'Plein 1813', is a large imposing **National Monument** (Pl. 13), unveiled in 1869, to commemorate the restoration of Dutch independence in 1813 and the return of Prince William Frederick of Orange, who afterwards became king (p. xli). The monument was designed by *W. C. van der Waayen-Pietersen* and *Koelman*, while the bronze figures are by *J. Jaquet*.

On the massive substructure rises a lofty rectangular column bearing a smaller one which is adorned with the arms of the kingdom and the seven provinces, the whole being crowned with a Batavia in bronze, with the lion of the Netherlands at her feet. On the side facing the town

Prince William Frederick is represented in his coronation-robes, swearing to maintain the constitution. At the back are Gysbert Karel van Hogendorp, Fr. Ad. van der Duyn, and Count L. van Limburg-Stirum, the leaders of the rising in November, 1813. The female figures on the narrow sides are emblematical of Liberty and Law.

On the N. side, the Willems-Park is skirted by the Java-Straat (Pl. D, 2, 1), which leads to the old Scheveningen road (p. 332).

A few paces to the N.W., at No. 7, Laan van Meerdervoort (back-building), is the ***Mesdag Museum** (Pl. C, 1), opened in 1903 and containing the art-collections of the painter H. W. Mesdag, presented by him to the State. Besides many valuable objects of industrial art, the museum includes the finest modern picture-gallery in the country, among the 350 canvases of which are many masterpieces of the French, Dutch, and Italian schools of the 19th century. The great masters of Barbison are singularly well represented. — Adm., see p. 307. Catalogue (1904) 50 c. Director, H. W. Mesdag.

Ground Floor. Room I (to the left) contains water-colours, pastels, and drawings by *H. W. Mesdag*, *Sientje Mesdag van Houten*, *Antonio Mancini*, *Therese Schwartze*, *Jan Toorop*, *Jos. Israëls*, *M. Bauer*, *Ant. Mauve*, *Jacob Maris*, and **Johann Bosboom* (the Groote Kerk at Alkmaar, etc.). — Room II. Chinese cloisonné vases, Japanese Satsuma ware, Chinese, Japanese, Persian, and Arabic Bronzes, early Dutch wedding-chests, and Flemish tapestry. — The Corridor contains water-colours by *B. J. Blommers*, *J. H. Weissenbruch*, and *W. Maris;* Japanese and Persian porcelain, etc. — Room III. Paintings. To the right, near the window: 261. *G. Michel*, Landscape; 194. *J. Maris*, View in a town; 40. *Joh. Bosboom*, Synagogue; 156. *Jos. Israëls*, Harp-player; 260. *Michel*, Landscape; *Ch. Daubigny*, 83. Sunset, 82. Landscape, 86. Landscape by moonlight; *304. *Giovanni Segantini*, the two mothers (pastel); 185. *Mancini*, The birthday; 218. *A. Mauve*, Donkeys on the beach; 237. *Sientje Mesdag van Houten*, Sheepfold; 134. *P. J. C. Gabriel*, Scene on the Polder.

First Floor. In the Anteroom, drawings and water-colours by *Th. Rousseau*, *Giovanni Segantini* (305. Sheep), and *H. W. Mesdag*. — To the right opens —

Room I. To the right, by the window: 65. *Corot*, Rocky scene (1844); *154. *J. Israëls*, Alone in the world (1875); *122. *J. Dupré*, Autumn scene; *263. *J. F. Millet*, Mill at Barbison; 27. *Chr. Bisschop*, Still-life; *292. *Th. Rousseau*, The great oak; 78. *G. Courbet*, Portrait of himself in convict's dress; 316. *C. Troyon*, Haying; *98. *Ch. Daubigny*, Wooded landscape; 328. *A. Vollon*, Evening-scene; 66. *Corot*, Moonlight-scene; *111. *Eug. Delacroix*, Portrait of himself. — In the Corridor are Japanese bronzes, Satsuma ware, Persian tiles, and fayence from Rozenburg (p. 307).

Room II. To the right: 116. *N. Diaz*, Wooded landscape; *108. *A. Decamps*, The poacher; 271. *M. Munkácsy*, The condemned; *287. *Th. Rousseau*, 'La descente des vaches' (original sketch; see p. 327);

*264. *J. F. Millet*, Fisherman's wife; 115. *N. Diaz*, Flowers; 51. *H. Boulanger*, Scene in the Ardennes; 161. *Ch. Jacque*, Stable; *67, *68. *Corot*, Morning and Evening; 289. *Rousseau*, Wooded landscape; *209. *A. Mauve*, In the stable (an early work); 58. *Jules Breton*, Harvest-time; *290. *Rousseau*, Wooded landscape; 174. *A. Mancini*, The sick child; *117. *N. Diaz*, Girl in a wood; 96. *Ch. Daubigny*, View of Villerville-sur-Mer; *112. *Eug. Delacroix*, Waterloo; 198. *Matthys Maris*, Cook; *Mancini*, 182. Study of the nude, 177. Italian image-seller, 183. Choir-boy. — In the middle of the room are *Bronzes by *Constantin Meunier* (Ecce Homo), *Ch. van der Stappen* (Wood-gatherer), and others. — In the Corridor are drawings and pastels by *Millet* (*266. The return), *Delacroix* (113. Crucifixion), **Rousseau*, *Daubigny*, *W. Maris*, and *J. H. Weissenbruch.*

Room III. To the right: 319. *C. Troyon*, Flock of sheep; 128. *J. Dupré*, Autumn-scene, *286. *Rousseau*, 'La descente des vaches' (cattle returning from the mountain-pastures in the Jura; see p. 326); 99. *Daubigny*, Hay-cocks by moonlight; 331. *A. Vollon*, Still-life; 124. *Dupré*, Storm on the coast; 73. *G. Courbet*, Still-life (apples); 119. *N. Diaz*, Scene in the Pyrenees; *70, *71. *Corot*, Two landscapes; 38. *G. Bosboom*, Church-interior; *Courbet*, 74. Girl sleeping, 72. Landscape; *69. *Corot*, Clearing in the wood; 261. *G. Michel*, Landscape; 44. *J. Bosboom*, Interior of a synagogue.

Second Floor. In the Anteroom: 302. *J. S. Sargent*, Dervishes, a sketch; 227. *H. W. Mesdag*, View of Scheveningen (study for the Panorama, p. 325); 12, 13. *D. A. Artz*, Two studies.

Room I. To the right: 121. *F. Duchattel*, River-scene; *293. *Rousseau*, 'Massacre of the Innocents' (felled trees), painted in shades of brown; *C. Troyon*, *314. Morning, *318. Cow at pasture; 230. *H. W. Mesdag*, Sea-view at sunset; *Dupré*, 125. Landscape with oaks; *91. *Daubigny*, Coast-scene by moonlight; 215. *A. Mauve*, Sheep; 31. *B. J. Blommers*, Fisher-girl; 42. *J. Bosboom*, Church-interior, sketch. — We turn to the right into —

Room II. 55. *G. H. Breitner*, Cavalry-soldier in the dunes; 320. *Troyon*, Autumn landscape with sheep at pasture; *Millet*, *268. Rest in the vineyard (pastel), *265. Still-life; 291. *Rousseau*, Evening-scene; 210. *Mauve*, Winter-scene; 126. *Dupré*, Evening-scene; *Ch. Jacque*, 163. Pigs, 162. Landscape with oaks; 202. *W. Maris*, White cow; 256. *Mettling*, Portrait of a girl; *N. Diaz*, 120. Study of the nude, 118. Sunset, 114. Wooded landscape; *267. *Millet*, Wheat-sheaves ('Les trois meules'); 133. *P. J. C. Gabriel*, Flowers.

Room III. To the right: *5. *Alma Tadema*, Fountain in the Boboli Garden at Florence; 109. *A. Decamps*, Napoleon at St. Helena; 64. *Corot*, Pond; 289. *Rousseau*, In the woods at Fontainebleau; *Daubigny*, *88. Moonlight-scene, *89. Sunset on the coast of Brittany, 100. Dawn; 110. *A. Decamps*, Watch-dogs; *262. *Millet*, Hagar and Ishmael (1867); 327. *A. Vollon*, Fish (1871); 284, 285. *W. Roelofs*, Two landscapes; 332. *Vollon*, Street-scene; 204. *W. Maris*, Cattle at pasture; 71. *Corot*, Landscape; *14. *J. Bastien-Lepage*, Haying, sketch for the picture in the Luxembourg Museum at Paris (1878); 87. *Daubigny*, Coast by evening-light; 329. *A. Vollon*, Still-life; 216. *A. Mauve*, On the Dunes at Scheveningen; *Daubigny*, 94. River-scene, 97. Sheep at pasture, 95. Evening-scene; 270. *A. Monticelli*, Rocky scene; *315. *Troyon*, Cattle at pasture; 214. *Mauve*, Moor in Drenthe (with the figure of the painter Mesdag); 193. *J. Maris*, View of a village (1875).

Room IV. To the left: *231. *H. W. Mesdag*, Sea-view by moonlight; 184. *A. Mancini*, Roman children; *75. *G. Courbet*, Wooded landscape, with dead roebuck; 275. *L. G. Ricard*, Portrait; 77. *Courbet*, Landscape ('Au bord du lac'); 84. *Daubigny*, Moonlight-scene; 158. *Jos. Israëls*, Washerwomen; 317. *Troyon*, Sheep.

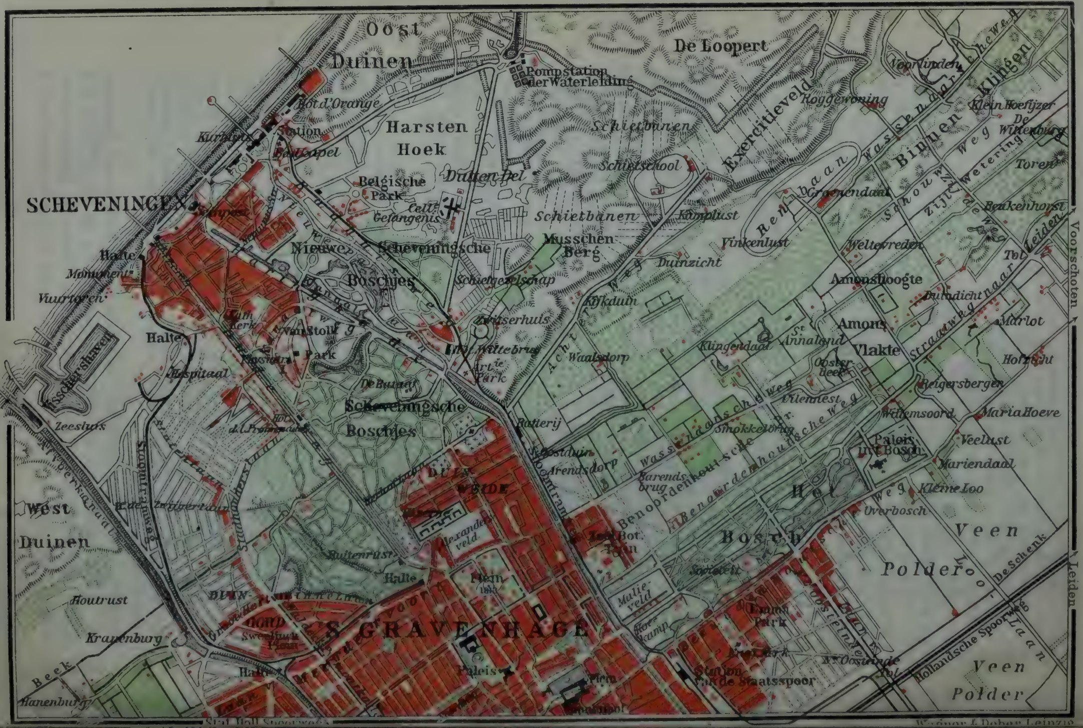
Room V. To the right: 197. *M. Maris*, The bride of the Church; 284. *W. Roelofs*, Landscape near Voorschoten; 272. *A. Neuhuys*, Cobbler; 138. *J. H. L. de Haas*, Cow at pasture; *191. *J. Maris*, Fishermen of Scheveningen; 168. *K. Klinkenberg*, Hospital at The Hague; 4. *Alma Tadema*, The artist's second wife; 32. *B. J. Blommers*, Portrait of a child; *190. *J. Maris*, Windmill at Scheveningen; 211. *Mauve*, Return from fishing; *46. *J. Bosboom*, Interior of a synagogue; *Blommers*, 29. Rabbit, 28. The lost plaything.

d. Environs.

The **Zoological-Botanic Garden** (Pl. F, 3) is a favourite place of recreation, containing a fair collection of birds and a few other animals. Adm., see p. 308; concerts on Mon. and Frid. at 7.30 p.m. in summer, and on Sun. at 2 p.m. in winter (café-restaurant).

To the S. of the Zoological Garden are the *Malieveld*, the drilling-ground of the garrison, and the so-called *Koekamp* (Pl. F, 4, 5), a park containing white fallow deer and other tame deer. — Between these runs the *Straatweg naar Leiden*, or *Leyden Road* (Pl. F, 4), which begins at the Korte Voorhout (p. 322) and traverses the beautiful ***Haagsche Bosch** *(het Bosch)*, a park-like forest about $1^1/_2$ M. in length. In the centre is a large garden-restaurant belonging to the *Witte* or *Litteraire Societeit* (p. 309), to which admission is granted only on introduction. On Sun. at 2.30 p.m., and on Wed. at 7.30 p.m., a military band plays here and attracts numerous visitors. The forest is traversed by regular avenues of stately old trees, while the remoter parts are in their primitive condition.

Near the N.E. corner of the Park, about $1^1/_2$ M. from The Hague, is situated the **Huis ten Bosch** (*i.e.* the 'House in the Wood') a royal villa, erected about 1645 by *Jac. van Kampen* and *Pieter Post* for Princess Amalia of Solms, consort of Prince Frederick Henry of Orange (p. xxxix). In 1748 the wings were added by Prince William IV. The International Peace Conference, at which 26 Powers were represented, met in the Orange Saloon (p. 329) in the summer



Oost
Duinen
De Loopert
Pompstation der Waterleiding
Hot. d'Orange
Harsten
Hoek
Kurhaus
Station
Exercitieveld
Roggewoning
Voorlinden
Klingen
Binnen
Klein Hoefijzer
De Wittenburg
Schietbanen
Schietschool
Belgische Park
Duinen Del
Cell. Gefangenis
SCHEVENINGEN
Halte
Monument
Vuurtoren
Nieuwe
Scheveningsche
Boschjes
Schietbanen
Kamplust
Musschen Berg
Schietgezelschap
Duinzicht
Vinkenlust
Rennbaan
Grenendaal
Weltevreden
Amonshoogte
Toren
Beukenhorst
Tol
Leiden
Voorschoten
Dunidicht
Marlot
Kijkduin
Zwitserhuis
Waalsdorp
Klingendaal
St. Annaland
Amons
Vlakte
Hofzicht
Reigersbergen
Maria Hoeve
Willemsoord
Veelust
Mariendaal
Kleine Loo
Overbosch
Halte
Hospitaal
Park
Scheveningsche
Boschjes
Zeesluis
Batterij
Arendsdorp
Barends brug
Paleis in't Bosch
Het
Bosch
Veen
Polder
De Schenk
West
Duinen
Houtrust
Kranenburg
Beek
Hanenburg
Stoomtramweg
Alexander veld
Plein 1813
Malie veld
Koekamp
S' GRAVENHAGE
Paleis
Station v.d. Staatsspoor
Emma Park
Hollandsche Spoorweg
Laan
Veen
Polder
Leiden
Wagner & Debes, Leipzig

of 1899. — Visitors to the villa may make use of the tramway No. 3 (p. 306), the terminus of which is in the Laan van Nieuw-Oost-Indië. Those who walk through the Bosch turn to the right at the end of the ornamental water and soon reach the gate to the grounds surrounding the villa.

The Interior is worthy of a visit. (Ring at the door in the right wing; adm., see p. 307; catalogues for the use of visitors.) — The *Dining Room* is embellished with grisailles by *Jac. de Wit* (1749) of Meleager, Atalanta, Venus, Adonis, and Genii, painted in imitation of bas-reliefs; it also contains Chinese, Saxon (Meissen), and Delft porcelain of 1748. — In the *Chinese Room* is some tapestry of rice-paper of the 18th century. The curtains and upholstery should also be noted. — The *Japanese Room* contains bright-coloured embroidery with birds and plants, presented to Prince William V. of Orange in 1795, Japanese cabinets, etc. — In one of the rooms is a portrait of *John Lothrop Motley* (1814-77), who wrote part of his 'Rise of the Dutch Republic' in this palace.

The chief attraction is the **Orange Saloon*, an octagonal hall adorned with scenes from the life of Prince Frederick Henry, painted by artists of Antwerp and Holland, and lighted partly by the cupola above, and partly from the sides. In the cupola is a portrait of Princess Amalia of Solms (p. 328). The walls are about 50 ft. in height, the lower part being covered with canvas, while the upper part is of wood.

Upper row: *Caesar van Everdingen*, Birth of Prince Frederick Henry; *Th. van Thulden* (pupil of Rubens), Education of the prince; *Ger. van Honthorst*, Marriage of the prince; *Th. van Thulden*, The States-General conferring the dignity of Stadtholder upon Prince Frederick Henry, Education of William II., his son, The prince triumphing over the Vices, Charles I. of England, father-in-law of William II., as Marcus Curtius; *Ger. van Honthorst*, William II. and Maria Henrietta Stuart, his consort, The Great Elector (Frederick William of Brandenburg) and Louisa Henrietta of Orange, his consort; *Th. van Thulden*, Prince Maurice and Prince Frederick Henry at the Battle of Nieuwpoort, 1600. — Lower row: *Ger. van Honthorst*, Princess Amalia with her four daughters; *Jac. Jordaens*, Time vanquishing Slander and the Vices; *Th. van Thulden*, *The Cyclopes forging weapons for Æneas, *Venus and her nymphs; *Jan Lievens*, Parnassus with five of the Muses; *Caesar van Everdingen*, The four other Muses; *Sal. de Bray* and *P. Soutman* (Dutch pupils of Rubens), Three groups from the triumphal procession of Prince Frederick Henry; *P. de Grebber* and *Th. van Thulden*, Conquest of Brazil by Count John Maurice of Nassau (three paintings); *Th. van Thulden*, Liberation of the Netherlands; *Jac. Jordaens*, *Triumph of Prince Frederick Henry, the best of the entire series.

The **Palace of Peace**, for the International Court of Arbitration, towards the cost of which *Mr. Andrew Carnegie* has promised $ 1,500,000, is to be erected on the so-called 'Benoordenhoutsche Polder', to the N. of the Haagsche Bosch (see map).

A pleasant Excursion may be taken from The Hague (2-3 hrs.' driving; steam-tramway, see p. 306) along the Leyden Road (p. 328), through the Park, past several attractive country-houses, and then by the 'Papenlaan' to *Voorschoten* (p. 304), returning to *Leidschendam* and *Voorburg* (p. 419; the residence of Spinoza, p. 324, in 1663-69), near which is the popular resort of *Wykerbrug*, with a restaurant. Then back by the *Laan van Nieuw-Oost-Indië* (see above), to the S. of the Bosch.

On the Leyden road, near Voorschoten and Wassenaar (p. 304), lies the extensive Domain of the Prince of Wied (cards of admission, gratis, at Casuarie-Straat 38, The Hague). Visitors announce themselves to the 'Portier' of *Ter Horst*, once the shooting-lodge of Prince Frederick of the Netherlands (p. 322), and then walk to the château of *Backershagen* and the villa *De Paauw.* [Near the latter, on the royal estate of *Raaphorst*, rises the *Seringenberg*, commanding an admirable view.] We finish our visit by a drive through the wooded park of Ter Horst (fee to the 'Portier', who also shows the shooting-lodge, 1 fl.).

From Wassenaar the attractive Wassenaarsche Weg leads along the edge of the dunes to ($3^1/_2$ M.) *Katwyk aan den Ryn* (p. 340).

Another steam-tramway (p. 306) runs from The Hague to the S.W. viâ *Halfweg* (near which is the prettily-situated cemetery of *Eik en Duin*) to *Loosduinen* (branch in summer to the new sea-bathing resort of *Kykduin*) and viâ *Poeldyk* to *'S Gravesande* (whence omnibuses ply to the *Hook of Holland*, p. 285) and to *Naaldwyk.* This line intersects the fertile *Westland*, noted for its fruit, particularly its excellent grapes.

40. Scheveningen.

The following conveyances ply between The Hague and Scheveningen, a distance of $2^1/_2$-3 M.

1. Steam Tramway of the State Railway *(Stoomtram van de Staats-Spoor)*, in 20 min., starting from the ***State Station*** (Pl. F, 6, 5; stopping-place at the Hôtel Bellevue, p. 305), every 15-25 min. during the season. The station at Scheveningen (Station Bad Kapel; Pl. C, 1) is near the Kurhaus. — Fares 25 or 15 c., ten tickets $1^1/_2$ or 1 fl. In returning, travellers may procure through railway-tickets and book their luggage at Scheveningen.

2. Steam Tramway of the Dutch Railway (***Hollandsche Yzeren Spoorweg Maatschappy***), in 17-24 min.. starting from the ***Dutch Station*** (Pl. D, 8; p. 305; in connection with the trains) and from the *Anna Paulowna Straat* (Pl. C, 1), every $^1/_4$-$^1/_2$ hr. The station at Scheveningen (Pl. A, 3, 4) lies at the W. end of the village, close to the Hotel Zeerust. Fares 25, 20 c. (from the Anna Paulowna Straat $12^1/_2$, 10 c.), ten tickets 90 or 75 c. Through-arrangements as above.

3. Electric Tramway, starting from the ***Plein*** (Pl. E, 5), viâ the Tournooiveld, Korte Voorhout, and Koninginne-Gracht (Pl. F, 3-1), then by the new Scheveningen road to the Kurhaus, in summer every $^1/_4$-$^1/_2$ hr., in the afternoon every $7^1/_2$ min.; time about 18 min., fares 20 and 15 c.

4. Tramway, also starting from the *Plein* (Pl. E, 5), by the Vyverberg, Kneuterdyk (Pl. D, 4), Parkstraat, Plein 1813 (Pl. D, 2), Java-Straat, and the old Scheveningen road (p. 332) to the Kurhaus, every $7^1/_2$ min. in the forenoon, every 5 min. in the afternoon; time, $^1/_2$ hr.; fare 25 c. (five sections, each 5 c.); return-ticket to the Duin-Straat, in the village of Scheveningen (Pl. B, 5) 20 c.

5. Tramway from the *Anna Paulowna Straat* (Pl. C, 1) by the old Scheveningen road to the Kurhaus, every $2^1/_2$-$3^1/_2$ min., in summer only; time 20 minutes (fare 15 c., to the Duinstraat 10 c.).

Hotels. At the height of the season it is advisable to secure rooms in advance. Most of the hotels are open from June to Sept. only. — On the Dunes: Palace Hotel (Pl. a; C, 1), with restaurant, R. from $2^1/_2$ fl., B. 90 c., déj. $2^1/_4$, D. from $3^1/_2$, board 5-6 fl.; *Hôtel d'Orange (Pl. b; C, 1), R. from 2 fl., B. 80 c , déj. $1^1/_2$, D. $2^1/_2$-$3^1/_2$, board $4^1/_4$-$5^1/_2$ fl.; *Hotel Kurhaus (Pl. B, C, 1, 2; p. 333), with restaurant, lift, and railway ticket office, R. from $2^1/_4$, B. $^3/_4$, déj. $1^1/_2$-$2^1/_4$, D. $2^1/_2$-4, board 4-6 fl.; *Hôtel des Galeries (Pl. d; B, C, 2), standing end on to the sea, with a restaurant and shops on the groundfloor, R. $1^1/_2$-$2^1/_2$, B. $^3/_4$, déj. $1^1/_4$, D. $2^1/_4$, board 4-5 fl.; *Grand Hôtel Garni (Pl. c; B, 2), with lift, R. from $2^1/_4$ fl., B. 80 c., déj. 2, D. 3, board $4^1/_2$ fl., patronized by Dutch families. These five are of the first class. — Savoy Hotel (Pl. e; A, 3), R. from $1^1/_2$ fl., B. 70 c., déj. $1^1/_2$, D. $2^1/_4$, board 4 fl.; Hotel Rauch (Pl. f; A, 3), R. 1-5 fl., B. 70 c., déj. $1^1/_2$, D. $2^1/_2$, pens. 5-10 fl.; Hotel Zeerust (Pl. g; A, 3), R. 1-$4^1/_2$, D. 2, board $3^1/_2$ fl.; Hotel van Dam (Hebrew), the last three at the end of the Keizer-Straat, the principal street of the village.

NOORD
ZEE
Wandelhoofd
Boulevard
Kurhaus
Post
Station
Badkapel
Gevers Deijnoot Pl.
Harstenhoek Weg
Badhuis Weg
Nieuwe Parklaan
Paviljoen
Circus
Belgische Plein
Sein-post
Sophia-St.
Gevers Deijnoot Weg
Rotterdamsche Str.
Renbaan Str.
Katwijksche Str.
Neptunus Str.
Seinpost Str.
Havenkade
Badhuis Kade
Wassenaarsche Str.
Protest. Kerk
Station
Monument
Keizer Str.
West Straat
Marcelis Str.
Haring Kade
Kanaal
NIEUWE BOSCHJES
Nieuwe Duinweg
Post-kantoor
Logger Str.
IJzel Str.
Kerk Laan
Symons Str.
Kanaal Weg
Prins Willem Str.
Smids Slop
Vuurtoren
Duinstraat
Halte
Kathol. Kerk
VAN STOLK
PARK
Physiatr. Inst.
Oude Weg
Hospitaal
Franken Slag
v. Oldebarnevelt Laan
BOSCHJES
Belvédère
Hot. Promenade
Den Haag
SCHEVENINGEN
1:15.500
0 100 200 300 400 500
Meters
A B C D
1 2 3 4 5 6
Geogr. Anstalt v. Wagner & Debes, Leipz

Behind the Dunes, without a view of the sea. In the Badhuis-Weg: Bristol Hotel (Pl. i; C, 2), R. 1½-5½, B. ¾, déj. 1½, D. 2½, board 4 fl.; Hotel Regina (Pl. h; C, 2), R. 1½-5 fl., B. 60 c., déj. 1¼, D. 2, pens. 4-6 fl.; Grand Hôtel Royal (Pl. k; D, 2, 3), with garden, R. from 1¼ fl., B. 70 c., déj. 1¼, D. 2, pens. from 5 fl. — In the Gevers-Deynoot-Weg: Hôtel-Restaurant Alteburg (Pl. l; C, 2), R. 2-6 fl., B. 60 c., déj. 1¼, D. 1½, board 3 fl., German, well spoken of; Hotel van den Abeelen; Pension Villa Mathilde Maria, pens. from 5 fl.; Hôtel Schnitzler (Pl. o; B, 3), Hebrew; Oertel's Hotel, R. from 1¾, B. ½, déj. 1, D. 1½, board 3 fl., German; Hôtel Central, R. & B. from 2, déj. 1, D. 1½, pens. 4 fl., unpretending but very fair; Hôtel Keyl (Pl. s; B, 3), pens. from 5 fl., Hebrew. Beyond the Zeerust (see p. 330): Hôtel du Nord, unpretending. — Farther distant, near the Scheveningsche Bosch (p. 332), about 1¼ M. from the Kurhaus: *Park Hotel (Pl. v; C, 5), Park-Weg 13, with furnace-heating and garden, R. from 2 fl., B. 80 c., déj. 1½, D. 2½, board 4¼ fl.; Hôtel-Restaurant de la Promenade (Pl. C, 6; tramway-station), on the old Scheveningen road, with garden, R. from 2½, B. ¾, déj. 1¼, D. 2, pens. from 5½ fl. — Still farther distant: *Hotel Wittebrug (tramway-station), on the new Scheveningen road, 1½ M. from the Kurhaus.

Private Apartments may be obtained in the *Pavilion* of the Hôtel d'Orange (p. 330), a building containing twelve distinct suites of furnished apartments for families, each of which is let for 1500-1600 fl. for the season, in many of the villas on the Dunes, in the new streets not far from the Kurhaus, and also at The Hague; lodgings in the village not so good. In engaging rooms it is advisable to have a written agreement.

Restaurants. *Palace Hotel* (p. 330); *Kurhaus* (p. 330); *Hôt. des Galeries* (p. 330); *Boulevard Restaurant & Café de la Plage*, on the Boulevard, below the Kurhaus Terrace (plats du jour); *Fisslthaler*, on the N.E. side of the Gevers-Deynoot-Plein; *Hôtel-Restaurant Alteburg* (see above), plats du jour 75 c.; *Café-Restaurant Electrique*, near the above, plats du jour 60 c., D. 1½ fl.; *Seinpost* (p. 333), plats du jour (11-2) 50 c., D. (5.30-7) from 1 fl. — *Continental Bodega*, in the N.E. corner of the Kurhaus.

Cafés. *Café de la Plage* (see above), below the Kurhaus Terrace, a fashionable afternoon-resort; *Palace Café*, in the Oranje-Galerie; *Kurhaus Bar* (two concerts daily), in the Gevers-Deynoot-Plein, crowded until a late hour (after the Kurhaus concerts). — **Confectioners.** *Tea Room*, in the Café de la Plage (see above); *Berenbak* in the Hôt. des Galeries.

Bathing is permitted daily from 7 a.m. till sunset (on Sun. not after 2 p.m.). Tickets (valid for the day of issue only) are procured at the office on the Boulevard in front of the Kurhaus: gentlemen's bathing-place (large bathing-coach) and mixed bathing-place, 50 c. (ten tickets 4½, twenty 8 fl.); small coach at gentlemen's bathing-place 20 c.; ladies' bathing-place (large coach) 70 c. (ten tickets 6½, twenty 12 fl.); children under ten, half-price. Two towels are supplied for these charges. Bath-sheet 15, bathing-drawers 5, costume 25 c.; services of an attendant 30 c. — On purchasing his ticket the bather receives a number, which he will hear called out when there is a vacant coach. — *Tent* for the season 30, per month 10, per week 3 fl.; *Beach Chair*, an excellent protection against sun and wind, per day 20, for morning, afternoon, or evening 10 c.

Warm Baths of fresh or salt water (65 c.; 10 baths 6 fl.), vapour-baths, etc., at the Kurhaus (from 7 a.m. to 4 p.m., Sun. till 2).

Kurhaus. For the season 22½ fl.; for members of families 'cartes secondaires' at 7½ fl. are also issued. Day-tickets 1 fl.; book of ten tickets 7½ fl. The subscribers are admitted without charge to the dancing 'réunions' and to the ordinary concerts (daily at 3 and 7.30 p.m.; soloist-concerts on Wed., symphony concerts on Frid.), while for the theatrical perfomances (in French), and special entertainments they pay reduced prices. There are special terms of subscription for the fauteuils and boxes in the concert-hall.

Pier (p. 333), with concerts at 2.30 & 8 p.m.; adm. 10 c., on dozen tickets 1 fl., season-ticket 5 fl.

Circus (Pl. C, 2). — **Theatre of Varieties**: *Seinpost* (Pl. A, B, 3), 1/4 M. to the S.W. of the Kurhaus, performances during the height of the season only (adm. 50 c., ten tickets 4 fl.).

Physicians: *Dr. C. M. Hartog*, Villa Mariotto, not far from the Kurhaus; others in the village. — **Druggists**: *M. den Heyer*, Keizer-Straat 151; *C. M. Olifiers*, Badhuis-Kade 74.

Post, Telegraph, and Telephone Office (Pl. B, 4), Badhuis-Straat 83; branch-office (Pl. C, 1; for poste restante letters) in the Kurhaus (N.E. side). — *Agency of the Staats-Spoorweg*, in the Kurhaus.

Horses, 1/2 hr. 50 c., 1 hr. 1 fl. — Donkeys, 1/2 hr. 25 c., 1 hr. 50 c., 1/2 day 1 fl. 25 c. — Cabs, see p. 306.

Sailing Boats (from the piers), per hour for 1-3 pers. 4 fl., each addit. pers. 1 fl. — *Golf Club.*

The *Courrier de Schéveningue* (daily; 5 c.) contains a list of visitors.

English Church Services at the Kurhaus (p. 330) in summer.

There are two roads between The Hague and Scheveningen: —

1. The *Old Road, paved with 'klinkers', constructed in 1666, leaves the town by the N.W. gate (Pl. C, 1), and is shaded by trees and provided with a tramway-line (No. 4, p. 330). On the right, between the old road and the Canal, lie the *Scheveningsche Boschjes*, a park with numerous fine old oaks, affording beautiful walks. Farther on, beside the *Hôtel de la Promenade* (p. 331; halfway house on the tramway-route), is a bust (by Odé) of the statesman *Constantyn Huygens*, at whose instigation the road was made. Roads diverging to the right just beyond the hotel lead through the quarter known as *Van Stolk Park* to the canal. The old road leads on to the *Roman Catholic Church* (Pl. B, 5), at the beginning of the village, 1 1/2 M. from the Scheveningen Gate at The Hague and 3/4 M. from the beach.

2. The New Road leads direct from the N. end of the town (Pl. F, 1) to the Kurhaus, skirting the canal at first, and crossing it halfway, beside the *Wittebrug Hotel* (p. 331). This is the route followed by the steam-tramway from the State Station and partly also by the electric tramway (No. 3). To the right, in the distance, is the new *Prison*, and on the same side, on the Dunes, is the large building of the *Hague Water Works* (open on Tues. and Thurs., 12-4; fine view).

Scheveningen, a clean fishing-village with 26,000 inhab., founded in 1400 and visited as a bathing-resort since 1818, has now become the most fashionable watering-place in Holland. The annual number of visitors is over 30,000, chiefly Dutch and Germans, but including a few Britons and Americans. The height of the season lasts from the middle of July to the end of August. The proximity of The Hague, with its various places of entertainment, and the woods a little inland give Scheveningen an advantage over the other seaside-resorts on this coast, and daily attract many visitors from the Hague. — In 1673 Admiral de Ruyter (p. 287) defeated the united fleets of France and England off the coast near Scheveningen.

The Boulevard (Pl. A, B, C, 3-1), a level road, 80 ft. wide, runs along the edge of the Dunes from the village on the S.W. to the Hôtel d'Orange on the N.E., a distance of about $1^1/_4$ M. The large *Kurhaus (Pl. B, C, 1, 2) is the great rallying-point of visitors. The handsome new building, erected in 1884-85 by the German architects *Henkenhof* and *Ebert*, burned down in 1886, and rebuilt since, is upwards of 300 ft. in length and is surrounded by spacious verandas. The large hall, surmounted by a glass cupola, can accommodate 2900 persons; the symphony and orchestral concerts (p. 331) take place here, and the ordinary band also plays here in chilly weather. On the side next the sea is a large concert-terrace. Adm., see p. 331.

From the Boulevard and the concert-terrace a Pier (*Het Wandelhoofd Koningin Wilhelmina;* Pl. B, 1), 450 yds. in length, built in 1899-1900, stretches into the sea. At its farther end is a concert-pavilion, with a restaurant (adm., see p. 332).

On the top of the Dunes, to the S.W., lie the *Pavillon* (Pl. B, 2), a villa belonging to the Prince of Wied, and the theatre of varieties called *De Seinpost* (p. 332). The old *Voetpad*, or footpath, still runs along the Dunes here. — Farther on (beyond the village) are the *Monument*, an obelisk erected in 1865 to commemorate the return of William I. after the French occupation (p. xli), and the Lighthouse (*Vuurtoren;* adm. 15 c.; fine view, best early in the morning or in the evening).

Between the lighthouse and the drainage-canal from The Hague lies the new *Fishing Harbour*. The cargoes of the numerous fishing-boats (*pinken;* 200 or more), are sold here by auction immediately on their arrival. The scene on such occasions is often very picturesque and amusing (comp. p. 15). The herring-fishery is also prosecuted with considerable success, many of the 'pinken' occasionally venturing as far as the N. coast of Scotland.

41. Leyden.

Hotels (comp. p. xxvi). *Lion d'Or (Pl. a; C, 3), Breestraat 24, R. & B. from $2^1/_2$, déj. $1^1/_2$, D. $2^1/_4$ fl.; *Levedag (Pl. b; C, 3), Breestraat 85, R. $1^3/_4$-$2^1/_2$, B. $^3/_4$, déj. $1^1/_2$, D. 2-3 fl. — Central (Pl. f; C, 3), with café-restaurant; Soleil d'Or (Pl. c; D, 4), these two also in the Breestraat; Hôtel de la Poste (Pl. d; C, 3), Aalmarkt 17, R. & B. $1^1/_2$, déj. 1, D. $1^1/_4$ fl., commercial; Hotel Rynland (Pl. i; B, 2), Steenstraat 37, R. & B. from $1^3/_4$, D. $1^1/_2$ fl.; Hotel Plaats Royaal (Pl. e; B, 2, 3), Noordeinde 54, R. & B. $1^3/_4$, déj. $^3/_4$, D. $1^1/_4$ fl., well spoken of; Hôtel du Commerce, Stations-Weg 35a (Pl. B, 1), R. from $1^1/_4$, D. $1^1/_4$ fl.; Hot. de Toelast, Steenstraat 55, R. & B. $1^1/_2$, D. $1^1/_4$ fl., these two near the railway-station; Hôt. du Nord (Pl. h; B, 2), Beesten-Markt 39, with café; Hotel Ceres (Pl. k; C, 3), Breestraat 95, R. & B. 1 fl. 40 c. and 1 fl. 80 c., for vegetarians.

Cafés-Restaurants. *De Harmonie*, Breestraat 16, next the Museum of Antiquities; *De vergulde Turk*, Breestraat 84; *Café Neuf*, Breestraat 107; *Zomerzorg*, a garden-restaurant to the N.W. of the town, on the road to Katwyk. — *Rail. Restaurant.*

Post & Telegraph Office (Pl. C, 3), in the Breestraat. — *Town Agency* of the Hollandsche Spoorweg, Breestraat 100.

Booksellers. *Burgersdyk & Niermans*, near St. Peter's Church (p. 339).

Tramways. From the railway-station (Pl. A, B, 1) across the Beesten-Markt (Pl. B, 2) and thence through the Breestraat to the end of the *Hooge-woerd* (Pl. F, 4), 7½ c.; small articles of luggage free. — **Steam Tramways.** 1. To *Haarlem* (starting from the Terwee Park, on the road to Katwyk). — 2. To *Katwyk aan Zee* (p. 340), with a branch from Rynsburg to *Noordwyk* (starting as above). — 3. Viâ Voorschoten (p. 304) and Voorburg (p. 329) to *The Hague* (pp. 304, 306), starting from the Hooge Ryndyk (Pl. A, 3).

Steamboats. 1. To *Katwyk*, see p. 340. — 2. To *Noordwyk*, see p. 341. — 3. Viâ Boskoop (p. 419) to *Gouda* (p. 418), four times daily, Sun. twice (Stoomboot-Maatschappy de Volharding), starting from the harbour (Pl. F, 2). — 4. Viâ Alphen, Nieuwveen, Uithoorn (p. 354), and Ouderkerk (p. 354) to *Amsterdam*, twice daily, Sun. once (Maatsch.-Volharding), starting from the harbour. — 5. Viâ Kaag, Oude Wetering, Leimuiden, and Aalsmeer to *Amsterdam* (the first part of the sail especially attractive), 5-6 times daily except Sun. (Stoomboot-Maatschappy Carsjens), starting from the harbour. — 6. Viâ Alphen to *Woerden* (p. 420), once daily except Sun. (as No. 5.)

Cab from the station to the town 60 c., per hour 1½ fl.

Principal Attractions (½-1 day): Museum of Antiquities (p. 335); Stadhuis (p. 336); Van der Werf Park (p. 338); University (p. 338); St. Peter's Church and its environs (p. 339).

Leyden or *Leiden*, in the middle ages *Leithen*, one of the most ancient towns in Holland (although probably not the *Lugdunum Batavorum* of the Romans), is situated on the so-called *Old Rhine*, the sluggish waters of which flow through the town in several canal-like arms. The town contains 55,100 inhab. (¼ Roman Catholics), but is sufficiently extensive to accommodate 100,000, a number it boasted of when at the height of its prosperity. Leyden became the centre of the Dutch textile industry, when the 'Yperlinge' (weavers from Ypres) settled here after the great plague (1347-50). In the 16th cent. Leyden sustained a terrible siege by the Spaniards, which lasted from Oct. 31st, 1573, to Mar. 21st, 1574, and then, after a short and partial relief by Count Louis of Nassau, was continued as a blockade down to Oct. 3rd of the same year. William the Silent at last caused the S. dykes to be pierced, and the country being thus inundated, he relieved the besieged by ship. According to a popular tradition, Prince William of Orange offered to reward the citizens for their gallant conduct in the defence of 1574 by exempting them from the payment of taxes for a certain number of years, or by the establishment of a university in their city. The latter alternative is said to have been preferred; at all events, the prince founded the *University* in 1575. Its fame soon extended to every part of Europe. The greatest scholars of their age, Scaliger, Hugo Grotius (p. 302), Dodonæus (p. 154), Salmasius, Ruhnken, Wyttenbach, and Boerhaave (who founded the fame of the medical faculty in the 18th cent.), resided and wrote here, and Arminius and Gomar, the founders of the sects named after them (p. 444), were professors at the university. Lord Stair (d. 1695), the celebrated Scottish jurist, spent several years in exile at Leyden, whence he accompanied his future sovereign William of Orange to Great Britain in 1688.

Haarlem
Katwijk
LEIDEN
1:11.000
0 50 100 200 300 Meters
Tramwegen
A
B
C
1
2
3
4
5
Station
Schutters veld
Haarlemmer Trekvaart
Haverzaklaan
Stationsweg
Rijnsburger Singel
Begraafplaats
Tweede Binnenvestgracht
Rijnsburger Brug
Amicitia
Boerhaave
Akademisch Ziekenhuis
Lammermarkt
Nieuwe Beestenmkt
Aagtenstr.
Stedelijk Mus. (Laeckenhalle)
Oude Singel
Oude Vest
Militaire Infermerie
Morschweg
Morsch Poort
Morsch Str.
Beesten Mkt
Stads Timmerhuis
Kort Galge
Schouwburg
Mare Kerk
Lange Lijsbet Steeg
Haarlemmer Straat
Apothekers dijk
De Rijn
(Galgewater)
Galgewater
Kweekschool voor Zeevaart
Noordeinde
Mus. van Oudheden
Post kantoor
Breede Straat
Minerva
Stads Gehoorzaal
Stille Rijn
Aalmarkt
St. Maria Kerk
Harte Brug
Hooge Rijndijk
n. den Haag
Rotterdam
Kanton gerecht
Groenhazen Gr.
Rapenburg
Lange Brug
Papen Str.
Gemeenlandshuis v. Rijnland
Waag
Boterhuis
Bibl. Thysius
Doelen Kazerne
Doelen Gracht
Mus. van Naturl. Historie
Gravensteen
St. Pieters Kerk
Choor St.
Stad huis
Vischmarkt
Bibl. Wallon
Spoorweg Haven
Trekvliet
Witte Singel
Doelen Steeg
Museum
Universiteit
Kloksteeg
Nonnen Steeg
Akademie tuin (Hort. Botanicus)
Univ. Bibliotheek
Heeren steeg
Nieuwsteeg
Zonneveld Steeg
St. Petruskerk
Akademie Gebouwen
St. Ludovicus Kerk
Steenschuur
Geol. & Miner. Mus.
Van der Werf Park
Kaiserstraat
Zeger Steeg
Observatorium
Zootomisch Labor.
Bakker St.
Molenst.
Lange Raamsteeg
Boisot Kade
Doezastraat
Doezabrug
Garenmarkt
Kijfhoek of Oude Hoef Straat
Woerden
Middelstegracht
Dwarsstraat
Vliet
Schelpen pad
Heerenstraat
Bosmeisten laan

Geogr. Anstalt von

E
F
G
1
2
3
4
5
Singel
Begraaf plaats
Heeren Brug
Heerensingel
Heeren laan
Prinsen laan
Insthof laan
Oosten Paardenlaan
R. Kath. Begraaf pl.
Lange Gracht
Oude Singel
Oude Vest
Lange Zandstraat
Baat Str.
Oostdwarsstraat
Hooglandsche Kerk
Verwers Straat
W. Haven Straat
Haven
Zijl Poort
Lage Rijndijk
Oude Rijn
Stoomb. Volharding
De Haven
Meermans burg
L. Vrouwe Kerk
Werfstraat
Bakker St.
Oude Rijn
Zuid Singel
Oost Singel
Kalvermarkt
Geref. Kerk
Hooigracht
Middelweg
Ev. Luth. Kerk
Geref.-K.
Waard of Oosterkerk
Looijer Straat
Pankraskerk (Hooglandsche Kerk)
1e Groenesteeg
2e Groenesteeg
Middelste Gracht
Uiterste Gracht
Veste Straat
Heeren Gracht
Lange Straat
Oranje Gracht
Waard Gracht
Zijl Singel
Oud Kath. Kerk
St Anna Hofje
Begraafplaats Meuwe
Kaarsemakers Straat
Museum
Rijn
Nieuwe Rijn
Rijn Kade
Jaagpad
Hoogewoerd
Utrechtsche Veer
Ethnographisch Museum
Utrechtsche Brug
Hooge Rijndijk
Plantage
Nieuw Leven
3e Gortstraat
2e
1e
Haverstraat
Binnenvestgracht
Geerengracht
Kraaijer Straat
Plant Soen
Zoeterwoudsche Singel
Philosophen pad

Wagner & Debes, Leipzig.

Leyden was the birthplace of several of the painters of the 16th and 17th centuries: Lucas van Leyden, Joris van Schooten, Jacob van Swanenburgh, the great Rembrandt van Ryn, Jan Steen, Gerard Dou, Gabriel Metsu, Jan van Goyen, Frans van Mieris, Pieter van Slingelandt, etc. It possesses, however, but few specimens of their works. The house in which Rembrandt was born, in the Wedde-Steeg (Pl. B, 2, 3), is no longer standing.

The road from the *Station* (Pl. B, 1) to the town passes a bronze statue of *Herman Boerhaave* (Pl. B, 1), the famous physician (p. 334), modelled by Th. Stracké. — From the Blauwpoorts-Brug, the canal-bridge just beyond the Beesten-Markt (Pl. B, 2), the Morschstraat leads to the W. to the *Morsch Gate* (Pl. B, 2), a relic of the old fortifications, built by Willem van der Helm in 1669 and surmounted by a dome. — About the middle of the Morschstraat, on the S., begins the short Smidssteeg, leading to the *Stads-Timmerhuis* (Pl. B, 2), a gabled building in the Renaissance style, by Lieven de Key (1612).

From the Blauwpoorts-Brug the Paarden-Steeg and the Borstel-Brug (Pl. B, 2) lead to the S. to the *Breede-Straat*, contracted *Breestraat* (Pl. B, C, D, 3, 4), the principal street of Leyden, which, with its continuations, the Noordeinde and the Hoogewoerd, intersects the whole town in the form of an S. It contains a number of ancient and modern gabled houses in the Dutch Renaissance style.

No. 18, on the left side of the Breestraat, is the —

***Museum of Antiquities**, or *Museum van Oudheden* (Pl. B, C, 2, 3), open daily from 10 (Sun. and holidays 1) to 4 o'clock (generally closed on the chief festivals). The museum, founded in 1818, is most valuable in the Egyptian and Indian departments, and contains also Greek, Etruscan, and Roman antiquities, including some sculpture of great importance. No catalogue. Director, Prof. A. E. J. Holwerda.

Ground Floor. *Room I* (r.). **Indian Antiquities** (probably to be transferred to the Ethnographical Museum). Brahma, the 'Creator' (1. with three heads; 5. with four heads), Vishnu, the 'Preserver' (6. with his wives), Shiva, the 'Destroyer' (11, 39, 48-52, 91), the Indian Trinity; Ganesha, god of wisdom with an elephant's trunk (82); Durga, the god that eradicates evil, standing upon a bull (58). In the middle, 120. Nandi, the sacred bull of Shiva. — In the glass-cases are small bronze figures of these gods; also, on the top shelf, 13d. Kâma, the god of love; on the second shelf, 100. Kuvera, god of wealth; 22. Kurukullâ; 34-37. Gold figures of Buddha. — In the desk-cases are golden earrings, gold rings with Kavi inscriptions; gold and bronze bracelets, mirrors, and mirror-handles, some with religious representations; above, a bronze statuette of Buddha. — Opposite are —

Rooms II, III. **Roman Sculptures**, most of them found in Italy. In R. II: 60. *Statue of Apollo*, freely restored; 172. Abundantia, with a head of Venus; 68. Venus; 62. Youthful Pan; opposite, 57, 58. Dionysus with a satyr. In the middle, *103. *Colossal Head of Dionysus*, much injured. — Room III. By the exit-wall are tombstones, votive reliefs, and urns of lead and glass from N. Africa. Then, Roman sculptures and inscriptions from N. Africa, including, on the left wall: *59. *Statue of Zeus* with the ægis on the left arm, and the eagle on a tree-stump beside him, an unusual type; several mail-clad statues of Roman emperors (76. Trajan, 74. Tiberius?). In the middle is a complete tomb (7th cent. A. D.) from the neighbourhood of Tunis. — We proceed through a corridor, with Roman busts, and an archway (to the right), with casts of Assyrian reliefs, to —

Rooms IV. & V. **Egyptian Sculptures.** Sarcophagi with figures of the dead on the covers and hieroglyphic inscriptions; relief from the grave of *King Horemheb* (15th cent. B. C.), with captives, some of whom are Syrians; funereal pyramid of a royal scribe; slabs with raised and sunk reliefs and hieroglyphics, some with well-preserved colouring (No. 26); recess fitted up in the style of an Egyptian tomb, with representations of the labours of the dead in the underworld; remarkable sitting figures of the deceased, among them two married couples. The large granite chapel or shrine presented to a temple by *King Amasis* in the 6th cent. before Christ, dates from the Saitic period. The rooms also contain a number of Greek inscriptions found in Egypt.

First Floor. The first rooms contain the **Smaller Egyptian Antiquities**: mummies, ornaments, flowers; wooden mummy-cases; mummies of animals; statuettes of deities in bronze; vessels of clay and alabaster; trinkets; scarabæi; wooden models of ships with their crews; utensils of various kinds; hieroglyphic and demotic papyri; linen cloth.

The Room of the **Etruscan Antiquities** chiefly contains cists, generally with the recumbent figure of the deceased on the lid; below, on the front, reliefs, including mythological scenes (among them, in the middle, No. 400. Odysseus and Polyphemus). On the farther wall, an *Early Christian Sarcophagus* (4th cent.; No. 319), with reliefs from the life of Christ, who is represented without beard (Raising of Jairus's Daughter; Delivery of the keys; Peter's denial; Blessing the children; Young man of great possessions). — The adjacent room contains **Greek Antiquities**, particularly several admirable *Greek Funereal Monuments*, some of them of the classic period. The finest is the ***Relief of Archestrate*, daughter of Alexos, from Sunium, one of the best Attic monuments of the kind, dating from the 4th cent. B. C.; the deceased appears seated in a dignified attitude, with a younger sister or friend standing in front of her and an attendant standing behind. Here is also a *Votive Relief to Æsculapius and Hygieia* (No. 520), of good Greek workmanship.

Second Floor. *Room I.* Tanagra statuettes, with reproductions of fine specimens in other museums; black vases without ornament; lecythi; votive figures; clay sarcophagi from Clazomenæ, including one for a child; Cypriote terracotta and glass. On the walls are prehistoric antiquities from various European countries. — *Room II* contains Greek, Roman, and Etruscan bronzes (including *130. Boy with a goose, and other fine specimens from Cortona); Greek vases in the ancient and more modern style, found in Italy; Roman glass; Italian terracotta vessels; models of ancient tombs; cork models of ancient structures; model of a lake-dwelling in the Lake of Zürich.

The prehistoric and other antiquities found in *Holland* have been partly transferred to a new museum at No. 19-Papen-Gracht.

Farther on, on the left side of the Breestraat, is the building of the *Minerva Club* (Pl. C, 3), to which most of the students belong. On the right side of the street (No. 59) is the *Gemeenlandshuis van Rynland* (Pl. C, 3), probably built by Lieven de Key (p. 343) in 1596-98, restored in 1878. Opposite is the municipal *Gehoorzaal* (Pl. C, 3), built by Knuttel (1891), for concerts, etc.

A little farther on, to the left, rises the ***Stadhuis** (Pl. C, D, 3), one of the most successful examples of the Dutch style of the close of the 16th cent., with a lofty flight of steps. The picturesque broach-spire on the rear-side was added after a fire in 1577, and twenty years later the façade, with its lofty pediment and richly decorated portal, was completed from designs attributed to *Lieven de Key* (p. 343). The building was enlarged in the 17th century. The interior is still as it was in the 17th cent., though the rooms appear modernized. In the former Archive Room is some good carved panelling of 1607. Over the side-entrance on the N. is the following inscription:

'NAE ZWARTE HVNGER-NOOT GEBRACHT HAD TOT DE DOOT BINAEST ZES-DVIZENT MENSCHEN: ALS'T GOD DEN HEER VERDROOT GAF HI VNS WEDER BROOT, ZO VEEL WI CVNSTEN WENSCHEN'

(*i.e.* literally: When the black famine had brought to the death nearly six thousand persons, then God the Lord repented of it, and gave us bread again as much as we could wish).

This inscription, which refers to the siege of 1574, is a chronogram, the capitals (W reckoned as two V's) recording the date, and the 131 letters the number of days the siege lasted.

A little to the N., on the Old Rhine, Aalmarkt 21, is the *City Weigh House and Butter Market* (Pl. C, 3), built in 1658 by Pieter Post. The sculptures are by R. Verhulst. — From this point we turn to the S.E., cross the Vischbrug (Pl. D, 3), and follow the bank of the Nieuwe Ryn (fine view of the Stadhuis tower) to the *Korenbeurs* (Pl. D. 3). Here we take the short Burgsteeg to the left, leading to the Korte Nieuwstraat.

To the left, at the end of the last-named street, rises the **Castle** (*De Burcht;* Pl. D, 3), a curious circular building, the foundations of which date from the 10th cent. or even earlier (entrance on the S.W., by the gate, built in 1658; adm. 10 c.). The chroniclers connect it with Drusus and the Anglo-Saxon Hengist.

Near the castle is situated the **Church of St. Pancras,** or *Hooglandsche Kerk* (Pl. D, 3; sacristan in the house No. 2 on the S.E. side), a handsome late-Gothic stone edifice erected in the 15th cent. on the site of an earlier building of the 13th cent., of which the tower still remains. The whole was restored in 1885-1902. It is a large basilica with nave and double aisles, with a transept also flanked with aisles. The nave, which has reached neither its projected length nor its projected height, is covered by a wooden roof of barrel-vaulting. The N. arm of the transept, the gable of which is richly decorated, is surmounted by odd-looking turrets. In the nave, below the crossing, is the monument of the Burgomaster Pieter Adriaansz van der Werf (see p. 338); adjacent, on the S.E. pillar, is a memorial tablet with his portrait in relief. The organ dates from the 16th century. — The quaint little chapel of the *St. Anna Hofje* (Pl. E, 4; open free on week-days), at Hooi-Gracht 9, a little to the S.E., should not be overlooked.

In the Hoogewoerd, the E. prolongation of the Bree-Straat, No. 108, is the main building of the **Ethnographical Museum** (Pl. E, 4), an extensive collection of the products of the Southern Ocean, Australia, and the Dutch colonies (open daily except Sun., 12-4; closed on Wed. in winter).

The collections from Japan and China are exhibited at *Rapenburg 69* (Pl. B, 4; open on week-days, 12-4). The rest of the East Asiatic section and the library are next door (No. 67). — The American, African, and Farther Indian collections are at *Heeren-Gracht 8* (Pl. E, 4); open on Mon. & Thurs., 12-4). — A new building, in which all the collections will be united, is projected.

The attractive Van der Werf Park (Pl. C, D, 4, 5) occupies the site of a portion of the town reduced to ruins by the explosion of a powder-ship in 1807. It has been embellished since 1884 with the *Monument of Burgomaster Van der Werf* (d. 1604), who in 1574 gallantly defended the town during the siege by the Spaniards (p. 334), consisting of a bronze statue, by *Koelman* and *Mogel*, on a lofty pedestal with reliefs (Vow of the defenders, Battle, Arrival of the Water Gueux with supplies, Thanksgiving Service).

At the N.E. corner of the Van der Werf Park is the *Geological Museum* (Pl. D, 4), built by J. van Lokhorst and containing numerous specimens from the Dutch colonies, including the Junghuhn Collection from Java. Among the other objects may be mentioned the fossils from the Maastricht chalk-formations, a skeleton of an Irish elk (Cervus euryceros), and a complete skull of a brontotherium (from North America). The museum is open on Wed. & Sat., 2-4.

On the S. side of the park is the new *Zoological Museum* (Pl. C, 4, 5), built by J. van Lokhorst in 1902.

Near the Van der Werf Park are several new *University Buildings*. The **University** (p. 334) of Leyden still enjoys a high reputation, especially as a school of medicine and natural science (900 students). The professors, with the exception of those in the medical faculty, teach at their private residences. The old University Building (*Universiteit;* Pl. B, 4), in the Rapenburg, was originally a Jacobin nunnery. In the Aula or hall is the elaborate tombstone of Jan van Adrichem, by the Frisian sculptor Vincent Lucasz (p. 406; 1556). The staircase to the waiting-room of the students to be examined is ornamented with designs by Baron Victor de Stuers. The hall of the Senate is adorned with portraits of prominent professors, from Scaliger down to those last deceased. Niebuhr in his Roman History expresses his opinion that no locality in Europe is so memorable in the history of science as this venerable hall. The *University Library* (Pl. C, 4), the oldest and one of the richest in Holland, is established in the chapel of the old Béguinage and contains about 190,000 vols. and 6300 MSS.

The **Botanic Garden** (*Akademietuin* or *Hortus Botanicus;* Pl. B, 4), open to the public daily in summer (9-6, Sun. 10-4; ring at the iron gate in the fore-court of the old university-building), was founded in 1587. The collection of exotics from the E. Indies is very fine. In the hot-houses numerous species of palms are cultivated; the Victoria Regia house is also interesting. — The *Observatory* (Pl. B, 4), which was built in 1866, is situated close to the Botanic Garden.

The building Rapenburg 71, beside the entrance to the Botanic Garden, contains the *Collection of Engravings* (open on Tues., 10-3) and the *Collection of Casts* (week-days 10-4, Sun. 1-4).

The **Natural History Museum** (Pl. B, 3), Rapenburg 28, is open on week-days, 10-4 (from May to Nov. also on Sun., 12-3). The collection is particularly well supplied with specimens of animals from the Dutch colonies. The cabinet of stuffed birds includes the collection of C. J. Temminck (d. 1858), the eminent ornithologist. The cabinet of *Comparative Anatomy* is also very complete.

In the neighbourhood are some important buildings in the Dutch Renaissance style: the small *Bibliotheca Thysiana* (Pl. B, 3), Rapenburg 25, built in 1655; the gateway of the former *Georgsdoelen*, of 1645 (now a barrack; Pl. B, 3, 4); the *Hofje van Brouckhoven* (1640), on the Papen-Gracht (Pl. B, C, 3); and, between the Papen-Gracht and the Pieterskerk-Plein, the former *Tribunal* (1655), which belonged to the 'Gravensteen' (Pl. C, 3), the prison of the Dutch counts, and is now a military storehouse. — Opposite the Gravensteen, to the N.E., Lokhorst-Straat 16, is the picturesque former *Gymnasium*, built in 1599 by Lieven de Key as a grammar-school.

The fine Gothic **Church of St. Peter** (Pl. C, 3, 4; sacristan on the S. side, Kloksteeg 21; fee 25 c. each person), said to have been erected in 1315, with double aisles, is the largest church at Leyden, and the last resting-place of many distinguished men. The lofty W. tower fell in 1512. The nave has a wooden roof.

The monument of the celebrated physician *Boerhaave* (d. 1738) bears the modest inscription: '*Salutifero Boerhavii genio sacrum*'. Other monuments record the names of *Dodonaeus*, *Spanheim*, *Meerman*, *Clusius*, *Scaliger*, and other Dutch savants. The inscription on that of *Prof. Luzac* states that he perished in the explosion of 1807 (p. 338). The monument of *Joh. van Kerckhoven* (d. 1660), in the left transept, is by R. Verhulst. The company of students formed to fight the Belgians in 1830 is also commemorated by a monument. The handsome pulpit and the choir-screen with its carved frieze in the early-Renaissance style deserve notice.

The just-mentioned house in the Kloksteeg (No. 21) bears an inscription to the effect that *John Robinson*, the leader of the first Puritan party banished from England, lived, taught, and died here (1611-25). The present house, however, was not built till 1683. Another memorial to Robinson is placed on the church itself.

The **Municipal Museum** (*Stedelyk Museum;* Pl. C, 2), founded in 1869, in the former *Laeckenhalle* ('cloth-hall', erected in 1640 by the architect *'S Gravesande*), Oude Singel 32, in the N. part of the town, is worth a visit. It contains a few interesting paintings and a multifarious collection of antiquities connected with Leyden. It is open daily, 10-4, adm. 10 c.; Sun., 12-4, free. Catalogue (1886) 50 c.

Ground Floor. In the Corridor are two 'Regent Pieces' (No. 1593, to the left, by *Jan de Baen*, 1674). — Large Hall, containing the principal paintings. On the right wall: 2337. *Adr. van Gaesbeeck*, Holy Family; 2346. *Jurriaen van Streeck*, Still-life; 2329. *P. Dubordieu*, Portrait; 1030. *Cornelis Engelbrechtsz*, Crucifixion with numerous figures. and wings representing Abraham's Sacrifice, the Miracle of the Brazen Serpent, the Crown of Thorns, and the Mocking of Christ; 1000. *Lucas van Leyden*, Last Judgment, the only authenticated large painting by this artist (triptych; from the Church of St. Peter); 1031. *Corn. Engelbrechtsz*, Pietà, with saints and donors on the wings; 2345a. *Jan Steen*, Laban searching Rachel's tent for his stolen images; 969. *Joris van Schooten*, Six captains of the marksmen's company of Leyden, one of the master's chief works (1650); 338. *Jan Steen*, Drawing by candle-light. Also, portraits by *Jan van Ravesteyn* (*Jacob van Brouckhoven and his wife, 1626), *Ferd. Bol*, and *Adr. van Gaesbeeck*. On the left wall and over the door: 2504. *Pieter van Veen* (Leyden, 1564-1630), Arrival of the Water Beggars in 1574 (painted in 1615); 962-968. Seven pictures of arquebusiers, painted in 1626 and 1628 by *Joris van Schooten* (the execution is good and the heads are full of expression, but there is no attempt at artistic grouping).

First Floor. The walls of the Large Hall are hung with 'Regent' or corporation pieces, numerous portraits of the 16-18th cent., ancient stained glass, etc. On the show-case in the middle of the room is a large silver-gilt cup, presented in 1641 to Leyden by Queen Elizabeth of Bohemia. — In the adjoining rooms are municipal antiquities. That to the N.W. contains a painting by *Joris van Schooten* (No. 2490), representing the misery at Leyden during the siege; a chimney-piece of the end of the 17th cent., with a group of the stamp-masters of the cloth-hall by *Karel de Moor;* medals; and other relics. — On the staircase, old weapons and stained glass of the 16th century, representing Counts and Countesses of Holland, in shades of brown.

Upper Floor. On the principal wall, facing the entrance: 2489. *Van Bree* (p. 165), Burgomaster van der Werf offering his body to the starving citizens, who demand the surrender of the town or the satisfaction of their hunger, a large but mediocre work. Adjacent are six singular pictures (Nos. 1576-81) by *Is. Claesz van Swanenburgh* (d. 1614), father of Rembrandt's master, Jac. Isackz van Swanenburgh, representing the old cloth-manufactures of Leyden and the advent of Flemish cloth-makers. In the case to the left pieces of armour of the 16th century. The glass-cases on the other side of the room contain gold and silver plate belonging to the municipality, of the 17th and 18th cent., and glass of the same period. — The adjacent room to the N.E. contains old arms, views, and plans of Leyden.

On the other side of the *Singel*, in the Oude Vest, is the *Mare Kerk* (Pl. C, D, 2), a domed church by 'SGravesande, completed in 1648. — Near it (No. 159) is the **Meermansburg** (Pl. D, E, 2), the largest Hofje (p. xxxv) in Leyden. The Regents' Room (restored) contains an interesting collection of pictures, by *J. G. Cuyp*, *M. van Mierevelt*, *J. de Baen*, etc., and a fine portrait of a lady by an unknown master (1632). Admission 25 c. each person.

Beyond the picturesque *Harbour* (Pl. F, 2) is the *Zyl-Poort* (Pl. F, G, 2), another town-gate, built by W. van der Helm in 1666.

From Leyden to Katwyk aan Zee, steam-tramway 18 times daily in summer, in 35 min. (fares 25, 20 c.; departure from the Stations-Weg, Pl. B, 1); also steamer (a very attractive trip) from the Kort Galgewater (Pl. B, 2), eight times daily (thrice on Sun.), in $1^1/_4$ hr. (fares $22^1/_2$ or 15 c.).

The road passes *Endegeest*, for many years the residence of Descartes (Cartesius, 1596-1650), who wrote his chief mathematical and philosophical works here. Farther on are *Rynsburg*, the residence of Spinoza (p. 363) in 1660-63 (house restored in 1899 and converted into a Spinoza Museum), and *Katwyk aan den Ryn* or *Katwyk-Binnen*, at the junction with the road coming from The Hague viâ Wassenaar (p. 329). The church of Katwyk contains the tomb of W. van Lier and his wife, by Verhulst. — About $1^1/_4$ M. to the N.W. of Katwyk aan den Ryn lies —

Katwyk aan Zee (*Groot Bad-Hotel*, R. & B. from $2^1/_2$, déj. $1^1/_2$, D. 2, pens. 4-5 fl.; *Hotel de Zwaan*, R. & B. $1^1/_4$-$1^3/_4$, déj. $1^1/_4$, D. 2, pens. $3^1/_2$-$4^3/_4$ fl.; *Hôtel du Rhin*, R. & B. 2-$2^1/_2$, déj. $1^1/_4$, D. $1^3/_4$, pens. $3^1/_4$-$4^1/_2$ fl.; *Pensions Zeerust*, *Klein du Rhin*, *Kruyt*, *Villa Gertruda*, all on the Dunes; *Café-Restaurant Paviljoen*; bath 25-40 c.), a popular Dutch watering-place (6000 inhab.), plain but not cheap. It has a picturesque old church and possesses about 70 smacks for deep-sea fishing. It is the seat of a colony of artists. Fine view of the village from beside the lighthouse (17th cent.). About $^1/_2$ M. to the N. is the mouth of a canal closed with huge gates, which assists the Old Rhine to empty itself into the sea.

The mouth of the Rhine was completely obstructed by sand in consequence of a hurricane in the year 839, and from that period down to 1807 its waters formed a vast swamp, which is now almost entirely drained (p. 305). In 1807, under King Louis Bonaparte, a large canal was constructed by *Conrad* (p. 344), with three locks, the first of which has two, the second four, and that next to the sea five pairs of gates. A second canal, with powerful steam-pumps, serves to drain the polder of Rynland. During high tide the gates are closed in order to exclude the water, which rises to the height of 12 ft. on the outside, while the level of the canal on the inside is much lower. At low tide the gates are opened for 5-6 hours in order to permit the accumulated waters of the Rhine to escape, and the masses of sand thrown up by the sea are thus again washed away. It is computed that over 50,000 cubic ft. of water can be discharged from the gates per minute.

A pleasant walk or cycle-ride, best at low tide, may be taken along the beach to (4 M.) *Noordwyk aan Zee*.

From Leyden to Noordwyk aan Zee, 6 M., steam-tramway, starting from the railway-station, ten times daily in summer, in 1 hr., viâ *Rynsburg* (p. 340) and *Noordwyk-Binnen* (fare 35 or 25 c.); also steamboat to Noordwyk-Binnen 2-4 times every week-day, starting from the Mare-Brug (Pl. C, 2; fare 20 or $12^1/_2$ c.).

The village of *Noordwyk-Binnen*, picturesquely situated on an arm of the Old Rhine, has a fine Gothic church of the 15th cent., restored with but moderate success. It is a rival of Haarlem in the cultivation of tulips, hyacinths, and other bulbs.

Noordwyk aan Zee (**Hotel Huis ter Duin*, at the tramway-terminus, R. from $1^3/_4$, B. $^3/_4$, D. $2^1/_4$, S. $1^1/_4$, pens. from $3^1/_2$ fl.; *Pens. Mathilde*, $3^1/_2$-4 fl.; *Pens. Zee en Duin*, $4^1/_2$-$7^1/_2$ fl.; *Pens. Zeerust*, 5 fl., all these on the top of the Dunes; *Bad-Hotel Konynenburg*, with café-restaurant, in the village; rustic lodgings in the village) is the most prettily situated watering-place on the Dutch coast, and has numerous German visitors. It lies about 1 M. to the N.W. of Noordwyk-Binnen, $2^1/_2$ M. to the N.E. of Katwyk aan Zee, and 3 M. to the W. of the station of Piet-Gyzenbrug (p. 304; one-horse carr. $1^3/_4$ fl.). From the Dunes we command fine views as far as Leyden on the S.E., Zandvoort and Ymuiden on the N., and Scheveningen on the S.W.

42. Haarlem.

Hotels. *Grand Hôtel Funckler (Pl. a; D, 2, 3), Kruisstraat 8, 1/4 M. from the station, with garden, frequented by English and American travellers, R. from 2 fl., B. 80 c., déj. 1 1/2, D. 2 1/2, pens. from 5 1/2, omn. 1/2 fl.; *Hot. de Leeuwerik (Pl. b; D, 3), R. from 1 1/2, B. 3/4, déj. 1 1/4, D. 1 3/4, pens. from 5 1/2 fl.; Gouden Leeuw (*Lion d'Or;* Pl. c, D 1), R. & B. 1 3/4 fl., plats du jour 50 c., D. 1 1/2 fl., S. 80 c., pens. from 3 1/2 fl., these two also in the Kruisstraat and commercial; Hôtel-Restaurant Humanitas, Kinderhuis-Vest 1 (Pl. C, 2, 3), R. & B. 1 fl. and 1 fl. 80 c., for vegetarians. — Outside the town, near the Forest (p. 348), are two very good houses for a prolonged stay: *'Twapen van Amsterdam; Scholten's Family Hotel.

Cafés-Restaurants. *Brinkmann*, Groote Markt 9, déj. 1, D. 1 1/2 fl., good cuisine; *Restaurant de Kroon*, Groote Markt 13, D. 1 1/4 fl.; *Café-Restaurant Brongebouw* (p. 348), plats du jour 50 c., D. from 1 1/2 fl. — *Railway Restaurant.*

Cafés. *Port van Cleve*, in the Hotel de Leeuwerik (see above); *Löwenbräu*, Groote Houtstraat, corner of the Anegang (Pl. C, D, 4); *Café Neuf*, Groote Houtstraat 176. — *Continental Bodega*, Barthel Joris Straat 2.

Bookseller. *Stap*, Groote Houtstraat 65.

Music. In the *Frederiks-Park* (p. 348), in summer, on Sun., Wed., & Sat. afternoons, and Sun., Tues., & Thurs. evenings; in the *Forest of Haarlem* (p. 348), Sun. 2.30-4 p.m., Wed. & Frid. 8-10 p.m.

Kermesse (comp. p. xxiv) from the 1st Sun. in August till the second Mon. following.

Tramways. 1. From the station through the Kruisweg, Kruisstraat, past the Town Hall (p. 344), and through the Groote Houtstraat, Houtplein, and Dreef to the above-mentioned hotels near the Forest; fare 5 c. — 2. '*Ceintuurbaan*' (electric), starting from the station and making the circuit of the whole town, every 7 1/2 min.; fare 10 c. (5 c. per section). — 3. Electric Tramway from the Kruisweg (Pl. D, 1) to Bloemendaal (p. 349), every 1/4-1/2 hr. (Sun. and holiday afternoons, every 10 min.); fare 10 c.

Electric Railway to Amsterdam. To *Zandvoort*, see p. 350. — **Steam Tramways.** 1. To *Leyden*, starting from the Forest (p. 348). — 2. Viâ Beverwyk (p. 398) to *Alkmaar* (p. 398), starting from the Kennemer Plein (Pl. D. 1).

Steamboats. To Rotterdam viâ Boskoop and Gouda, see p. 293. To Amsterdam viâ Spaarndam (twice daily except Sun.). To Utrecht and Purmerend (once a week).

Cabs (stand at the station). The tariff is the same as in Amsterdam (comp. p. 353).

Free Enquiry Office in the kiosque in the Stations-Plein (Pl. D, 1).

Principal Attractions (1 day). In the morning: Groote Markt, with the Meat Market and Groote Kerk (p. 343); *Museum (p. 347); Forest of Haarlem (p. 348). In the afternoon: excursion to Overveen (p. 349) and Bloemendaal (p. 349), or to Zandvoort (p. 349).

Haarlem, with 68,100 inhab., the seat of the governor of the province of N. Holland (p. 397) one of the cleanest and most attractive towns in Holland, and possessing several thriving manufactories, lies on the *Spaarne*, which flows through the town in a curve. The town is surrounded by well-kept gardens and promenades, laid out partly on the site of the old ramparts. The quaint old houses of brick and hewn stone offer much to interest the student of architecture. Hofjes (p. xxxv) are specially numerous in Haarlem.

Haarlem was the earliest residence of the Counts of Holland. Like Leyden, it sustained a most calamitous siege during the War of Independence, and was taken, after a resistance of seven months

HAARLEM
1:15.000
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Meter
A
Zandvoort
Rotterdam
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2
3
4
5
6
7
Spoorweg Str.
Oranje Straat
de Clercq Str.
Leidsche Plein
Brouwers Str.
Leidsche Str.
N. St. Bavo-kerk (kath.)
Emmaweg
Hooglands laan
Wilhelmina Park

Geogr. Anstalt von

Bloemendaal
Beverwijk
Amsterdam
Leiden
Helder
B
C
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1
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Station
Stations Plein
Kennemer Plein
Prinsen Bolwerk
Staten Bolwerk
Baljuws Laan
Rozen Straat
Kenau Park
Kenau Str.
L. Molen Str.
Korte Heeren Straat
Lange Heeren Straat
Ripperda Park
Terrein de Phoenix
Park Laan
Nieuwe Gracht
Kazerne
Hooi Markt
Ridder Str.
Nassau Laan
Nassau Str.
Zijl Straat
Begijn H.
Synag.
Prinsenhof
Gr. Markt
Oud Groen M.
Jacobijne Str.
Koning Str.
Gedempte Oude Gracht
Boter M.
Anegang
Groote Hout Str.
Kleine Hout Str.
Spaarne
Donkere Spaarne
Kaas M.
Spaarnwouder Straat
Koudenhorn
Bakenesser Gracht
Lange Heeren Vest
Zomer Vaart
Raam Vest
Raam Singel
Gasthuis Vest
Gasthuis Singel
Kamper Vest
Kamper Singel
Houtplein
Dreef
Frederiks Park
Paviljoen
Flora
Kl. Poen Laan
Bloemhof Str.
Krelage's Tuin
Baan
Badh. Str.
Rustenburger Laan
Bakker Str.
Fabriek
Sophia Pl.
Kerk Pl.
Tramlijn
1 Bisschoppelijk Museum D 3
2 Brongebouw C 7
Kerken:
3 Groote Kerk, protest. D 4
4 Janskerk " D 3
5 Nieuwe Kerk " B 5
6 St. Dominikuskerk, kath. D 5
7 St. Jozefkerk D 3
8 Koloniaal Museum B 7
9 Kunstnijverheid Museum B 7
10 Politie Bureau D 3
11 Postkantoor C 3
12 Prov. Archief D 3
13 " Gouvernement D 3
14 Schouwburg D 2
15 Stads Bibliotheek C 4
16 Standbeeld Coster D 4
17 " Frans Hals B 7
18 Stedelijk Mus. (Stadhuis) C 4
19 Teyler's " D.E 4
20 Vleeschhal D 4

Wagner & Debes, Leipzig

(1572-73), by the Spaniards under Frederick of Toledo, son of the Duke of Alva. The defence, though ineffectual, was most heroic, and even the women, led by Kenau Simons Hasselaar, took a share in it. The commandant, the entire garrison, the Protestant clergy, and 2000 of the townspeople were executed by order of their conqueror. Four years later the Spaniards were again expelled. The town attained the height of its prosperity in the 17th cent., when its school of art was also of some importance. Hendrick Goltzius, Frans Hals, Jacob van Ruysdael, Allart van Everdingen, the three Wouvermans, Adr. and Is. van Ostade, and other painters dwelt here at that period; and at the same time there flourished a school of architecture, founded by *Lieven de Key* (ca. 1560-1627), the city-mason of Haarlem.

Haarlem is famous for its **Horticulture**, and supplies bulbs to every country in Europe and to North America. About the end of April and the beginning of May whole fields of hyacinths, tulips, crocuses, anemones, lilies, etc., grouped in every variety of colour and diffusing the most delicious perfumes, are seen around the town (comp. p. 304). One of the leading firms is that of *E. H. Krelage*, who possesses a beautiful winter-garden and hot-houses to the S. of the town, Kleine Houtweg 19 (Pl. C, 6; visitors admitted on writing their names in the visitors' book; best times 10-12, 2-4, and in summer 6-8 also; fee to the gardener who acts as a guide). The library of Messrs. Krelage contains an interesting collection of works relating to the tulip and hyacinth trade.

In 1636 and 1637 the flower-trade in Holland assumed the form of a mania, and tulips became as important an object of speculation as railway-shares and the public funds at the present day. Capitalists, merchants, and even private individuals entirely ignorant of floriculture, traded extensively in bulbs, and frequently amassed considerable fortunes. The rarer bulbs often realized enormous prices. It is recorded, for example, that a 'Semper Augustus' was sold for 13,000 fl., an 'Admiral Liefkens' for 4500 fl., a 'Viceroy' for 4200 fl., etc. A single Dutch town is said to have gained upwards of 10 million fl. by the sale of tulip-roots in one year, and a speculator at Amsterdam realised 68,000 fl. in four months in the same manner. At length, however, a corresponding reaction set in. Government declared that the contracts made were illegal, and the mania speedily subsided. The prices fell so rapidly that many of the bolder speculators were totally ruined, and before long a root of the highly-prized 'Semper Augustus' might be purchased for 50 fl. About a century later a similar phenomenon occurred in the trade in hyacinths, and an official list of 1734 prices a 'Bleu Passe non plus ultra' at 1600 florins.

In the middle of the town, reached from the railway-station in about 10 min., is the Groote Markt (Pl. C, D, 4), in which stand the Groote Kerk, the Stadhuis, and the ***Meat Market** (Pl. 20; D, 4), erected by *Lieven de Key* in 1602-3, the quaintest brick and stone building in the country, perhaps even of the entire N. Renaissance. It has recently been restored by *J. van Lokhorst* and fitted up for the National Archives. The interior is well worth seeing (entrance at the back). — Opposite, at the corner of the Smede-Straat, is the *Old Town Hall*, now used for military purposes, said to be older than the Meat Market, and restored about 1650.

The **Groote Kerk** (*St. Bavo;* Pl. 3, D 4) is an imposing and lofty cruciform church, nearly 460 ft. in length, erected at the close of the 15th century, with a tower 255 ft. high, completed in 1519. A thorough restoration of the edifice took place in the last decade of the 19th century.

*Interior (sacristan's house on the S. side of the choir; adm. 25 c.). The vaulting rests on twenty-eight columns, on which decorative paintings of the end of the 16th cent. have lately been brought to light. The nave and choir were apparently meant to be covered by stone vaulting, but are provided merely with a cedar-wood roof of cross-vaulting, dating from 1530-38. The roof above the intersection of the nave and transept is, however, of stone. — The choir-stalls are fine, and also the late-Gothic screen separating the choir from the nave, which was erected in 1510 by *Diderik Sybrandszoon* of Malines and is adorned with numerous civic arms; the side-railings in the inner choir are in the early-Renaissance style (1540). — By one of the pillars, to the right in the choir, is a monument to the memory of *Conrad* (d. 1808), the engineer who constructed the locks of Katwyk (p. 341). The small models of ships suspended from the adjoining arch date from 1668, but replace earlier originals that had been presented by the Dutch-Swedish Trading Co. ('Schonenvaardersgild'). By the rearmost pillars of the choir are two late-Gothic candle-brackets. — In the floor of the ambulatory is the tombstone of *Bilderdyk*, the poet (1756-1831). — The sounding-board of the pulpit in carved wood is Gothic (1432), while the pulpit itself and its handsome brass railings belong to the 18th century. A cannon-ball in the wall of the S. aisle is a reminiscence of the Spanish siege of 1572. The stained glass in the nave is partly ancient; the chandeliers are after 17th cent. patterns.

The **Organ*, constructed in 1735-38 by Christ. Müller, and thoroughly restored in 1868, was long considered the largest and most powerful in the world. It possesses 3 keyboards, 60 stops, and 5000 pipes, the largest of which is 15 inches in diameter and 32 ft. long. Public recitals take place on Tues. from 1 to 2 p.m. and on Thurs. from 2 to 3 p.m.; at other times the organist may be engaged to play for a fee of 13 fl., which admits one or more persons. — The pleasing group in marble below the organ, by *J. B. Xavery*, represents ecclesiastical poetry and music, expressing their gratitude to Haarlem for the erection of the organ.

In front of the church rises a bronze **Statue of Coster**, the alleged inventor of printing, by *Royer*, erected in 1856.

The controversy as to whether Coster or *Gutenberg* was the real inventor of printing may now be considered definitely settled in favour of the latter. Recent investigations in the town-records have, indeed, proved that a certain *Laurens Janszoon Coster* lived at Haarlem in 1451-55 as a wine-dealer and tavern-keeper, and that he left the town in 1483; but no mention has been found of any printing-office in his possession. In any case, the works printed by this Coster, if such ever existed, cannot go back so far as 1447 (the oldest date of the Mayence printer), since the story of Coster, which came into vogue about 1560, expressly states that he was a grandfather when he made his first attempts. No works printed at Haarlem are known with a date either before or shortly after 1447.

Opposite the principal façade of the Groote Kerk rises the **Town Hall** (Pl. 18; C, 4), begun about 1250, originally a palace of the Counts of Holland, but remodelled in 1620 and 1630, when also the wing in the Zylstraat was added. The **Museum* here is open daily 10-4, in winter 10-3 (adm. 25 c.; on Sun. 12-3, gratis; closed on the first and last two days of the Kermesse, comp. p. 342; catalogue of 1902, in Dutch and French, 30 c.). It contains a valuable gallery of 300 paintings, the only one where it is possible for the traveller to become thoroughly acquainted with the jovial *Frans Hals* (p. lxvi), the greatest colourist of the Dutch painters next to Rembrandt. He is represented here by ten large pictures, painted at different stages of his career. The other pictures in the collection possess considerable historical interest.

On entering the building from the market-place, we ascend the staircase on the left, and reach a vestibule, the beams of which date from the 13th cent.; on the walls are some coats-of-arms and portraits of Counts and Countesses of Holland, and also a modern picture of the Defence of Haarlem (pp. 342, 343). We ring the bell in the right corner.

Room I contains nothing of importance. — Room II. 236. *A. Willaerts*, Naval battle off Gibraltar in 1607; 225. *H. C. Vroom*, Same subject; 41. *Corn. Cornelissen*, Corporation-banquet in 1599. At the top of the staircase, 174. *H. G. Pot*, Apotheosis of William the Silent. — In the passage, to the right, 188. *J. van Scorel*, Adam and Eve; 79. *Pieter de Grebber*, Emp. Frederick Barbarossa granting the city of Haarlem its coat-of-arms in the presence of the Patriarch of Jerusalem (painted in 1630).

Principal Room (III). On the end-wall to the right: 75. *Frans Pietersz de Grebber* (father of Pieter de Grebber), Corporation-piece of 1619; 175. *H. G. Pot*, Officers of the Cloveniers Doelen (1630). — The whole of the W. wall is occupied by the ***Corporation and Regent Pieces of Frans Hals*, arranged in chronological order. The first, No. 85, representing a Banquet of the officers of the 'St. Joris Doele', or Arquebusiers of St. George, was painted in 1616, in his thirty-sixth year, and is distinguished by the depth and vigour of its colouring, in which it surpasses even the works mentioned below. No. 86, the same subject, with different portraits, and No. 87, the Banquet of the officers of the Arquebusiers of St. Andrew ('Cloveniers Doelen'), were painted in 1627. His best period was probably about 1633, when he painted his finest work, No. 88, representing an Assembly of the officers of the Arquebusiers of St. Andrew, with fourteen lifesize figures. Next in order of time are: 89, Officers and sergeants of the Arquebusiers of St. George, 1639; and 90, The governors of the Elizabeth Hospital, 1641, which savours strongly of Rembrandt's style. Then, after a long interval, which the biography of the master has not explained, at the age of over 80, he painted Nos. 91, 92, The governors and lady-managers of the hospital for old men and women, both in 1664. — Among the other paintings in this room are: *Jan de Bray*, 26. Lady-managers of the Lepers' Hospital in 1667, 27. Christ blessing children; 191. *P. Soutman* (p. 329), Corporation-piece of 1642; 192. *P. Soutman*, Corporation-piece of 1644; above, 187. *J. van Scorel*, Half-lengths of pilgrims to Jerusalem, with a portrait of the artist; 212. *J. C. Verspronck*, Lady-managers of the Orphanage (1642); 38. *Corn. Cornelissen*, Corporation-banquet of 1583; 30. *Jan de Bray*, Apotheosis of Prince Frederick Henry (1681). — On a stand: 175c. *H. Pot*, Portrait of Paludanus (p. 402); 96. *Frans Hals the Younger*, Still-life in a barn (1640); 96a. *Reyner Hals*, Girl eating soup; 83. *Dirck Hals*, Flute-player (1630).

Room IV. To the right: 104. *Maerten van Heemskerck*, St. Luke painting the Madonna (1532); *23, 24. *Jan de Bray*, Governors (1663) and lady-managers (1664) of the Orphanage; between these, 223. *H. C. Vroom*, Earl of Leicester landing at Flushing in 1586 (painted in 1623). — 84. Copy of *Frans Hals*, Portrait of himself. — 226. *H. C. Vroom*, View of Haarlem; 34. *A. Brouwer*, Smoker; 136. *Pieter Lastman* (?), Nativity (1629); 170. *Jürgen Ovens*, Portrait-group (1650); 11. *Hiob Berck-Heyde* (more probably *M. Sweerts*), Studio of a painter; 32. *Pieter Brueghel the Younger*, Flemish proverbs; 189. *J. van Scorel*, Baptism of Christ (1520); 184. *P. Saenredam*, The Nieuwe Kerk at Haarlem (1652). — 230. *J. de Weth*, Healing of the sick man at the Pool of Bethesda; 193. *Jan Steen*, Village-fair; 9. *Hiob Berck-Heyde*, Interior of the Groote Kerk at Haarlem (1668). — In the middle, 109. *M. van Heemskerck*, Ecce Homo (1559). This room also contains a number of specimens of old printing, particularly a fragment of Donatus (No. 6) and the 'Spiegel onzer behoudenis' (No. 9), on which the supporters of Coster (p. 344) specially grounded their claims. — In the passage are numerous silhouettes.

Room V ('Fabricius Room') contains a collection of family portraits and other paintings bequeathed to the town in 1883 by Baron J. C. W. Fabricius. The recent acquisitions of the gallery are also hung here. To the right: 157. *P. de Molyn*, Soldiers looting (1630); 59. *C. Dusart*, Drunken peasants; 6. *G. Berck-Heyde*, Town Hall of Haarlem (1671); *205a. *J. van der Meer van Haarlem*, View of Haarlem Dunes; 183a. *J. van Ruysdael*, Landscape; 194. *G. Terburg*, Family portraits; 62. *A. van Everdingen*, View of Haarlem; above, 214, 215. *J. C. Verspronck*, Portraits (1655 and 1654); 154. *M. van Mierevelt*, Portrait (1637). — 36. *P. Claesz* (?), Still-life (1645); 208, 209. *J. C. Verspronck*, Portraits (1637); 218. *Jan Victors*, Portrait of a burgomaster of Amsterdam (1661); *93, *94. *Frans Hals*, Portraits of Burgomaster Nic. van der Meer and his wife (1631); 144, 145. *Nic. Maes*, Portraits (1653). — 183. *J. van Ruysdael*, Huts on the Dunes; 59a. *W. C. Duyster*, Guard-room; *240a, *240b. *Ph. Wouverman*, Stags and goats; 156. *J. M. Molenaer*, Rustic wedding (1652); 175b. *H. G. Pot*, Tavern-scene. — 243a. *Jan Wynants*, Landscape; 131. *Thomas de Keyser*, Portrait (1629).

The attendant also shows (on request) a silver-gilt goblet, presented to Arent Meindertsz Fabricius by the Estates of Holland and West-Friesland, in recognition of his services at the siege of Ostend in 1603; and a collection of weapons, glasses, and instruments of torture. The beautiful *Goblet of St. Martin*, executed in 1604 for the guild of brewers, who paid 360 fl for it, deserves special attention. The cover was modelled by *Hendrik de Keyser*, and the medallions by *Ernst Janszoon van Vianen* from designs by *Hendrik Goltzius*.

The *Town Library* (Pl. 15, C 4; entrance Prinsenhof 4, behind the town-hall; open daily, except Sun., 10-4), which was formed in 1595 from the former Johannite library, possesses many incunabula and printed works of the 16th cent., and MSS. of the 15th and 16th centuries. It contains a valuable collection of works in early Dutch literature, and history (including the history of printing) is well represented.

A little to the N. of the Groote Markt, Jansstraat 79, is the *Episcopal Museum* (Pl. 1; D, 3, 4), a collection of Dutch ecclesiastical antiquities (mainly from the bishopric of Haarlem), which is, however, much inferior to that of Utrecht (p. 427). Open daily, except Sun., Sat., & holidays, 10-5; adm. 25c.

The ***Teyler Museum** (Pl. 19, D, E, 4; entrance, Spaarne 16) was founded in consequence of a bequest of *Pieter Teyler van der Hulst* (d. 1778), a wealthy Haarlem merchant. The very miscellaneous collections are open to visitors from Mon. to Frid. (festivals excepted) from 11 to 4 (in winter 11-3), and the library (on the first floor) daily (Sun. and holidays excepted) from 1 to 4 o'clock. The old building in the Damstraat has been enlarged by a handsome wing in the Renaissance style, erected on the side next the Spaarne from the designs of *Christian Ulrich* of Vienna.

Rooms I & II. Palæontological and Geological Collection (guide, published in 1887, 25 c.). The fossils include a plesiosaurus, several pterodactyli, and the Andrias Scheuchzeri, a gigantic salamander, taken by Scheuchzer for a prehistoric man. — Rooms III & IV. Physical Instruments, including a large electric machine by Van Marum, 1785 (guide, 1898, 25 c.). Room IV also contains a collection of stones. — Room V (to the right). On the walls are *Water-Colours by *H. W. Mesdag*, *Jos. Israëls*, *L. Apol*, *Aug. Allebé*, *Ch. Rochussen*, *J. Bosboom*, *Ant. Mauve*, *W. Maris*, and other modern masters. On the rotating stand in the middle of the room is a *Collection (periodically changed) of etchings and drawings of older masters such as **Michael Angelo*, *Rembrandt*, *Hendrik Goltzius*, and *Adr. van Ostade*. The rest of this highly valuable collection is shown to interested visitors by the attendant (fee; catalogue, 1904, 3 fl.).

Rooms VI (opposite R. V) and VIII contain the collection of about 100 Modern Pictures (guide, 1900, 25 c.). Room VI is devoted to masters of the first half of the 19th century. To the left: *J. C. Schotel*, 81. Stormy sea, 82. Calm sea; 40 *B. C. Koekkoek*, Summer-landscape (1830); 83. *P. J. Schotel*, Port on the Zuiderzee during a storm (1840); 41. *B. C. Koekoek*, Winter-landscape (1837); 77. *A. Schelfhout*, Beach at Katwyk. Opposite, 93. *Ant. Waldorp*, River-scene (1852). — The Corridor (VII) contains etchings by *W. Witsen*, *Ch. Köpping*, *Ch. Storm van 'SGravesande*, and others.

Room VIII. To the left: 52. *L. Meyer*, Sea-piece. — 72. *W. Roelofs*, Near Dort; 91. *S. L. Verveer*, Fishermen on the beach; *35. *J. Israëls*, Refreshment; 50. *Ant. Mauve*, Sheep on a moor. — *J. H. Weissenbruch*, 96. Dunes (1849), 96a. Mill (1899); 13. *J. Bosboom*, Groote Kerk of Edam. — 95. *Jan Weissenbruch*, Near Elshout; 23. *J. H. L. de Haas*, Coast near Terschelling; 51. *H. W. Mesdag*, Evening on the coast; 1. *L. Apol*, Winter-scene.

At the corner of the Damstraat is the old *Weigh House*, a sandstone building of 1598, by Lieven de Key. — Opposite the Damstraat, on the right bank of the Spaarne, are the headquarters of the *Dutch Scientific Society* (secretary, Prof. J. Bosscha). — The *Spaarnewouder* or *Amsterdam Gate*, farther to the E., is the only survivor of the mediæval town-gates; it was restored on the side next the town about 1600. — The new Roman Catholic *St. Dominikus Kerk* (Pl. 6; D, 5) has a fine tower.

The curious tower (1613) of the *Nieuwe* or *St. Anna Kerk* (Pl. 5; B, 5) is also by Lieven de Key. The unattractive nave was built in 1649 by De Bray. Not far off is the Reformed *Orphanage for Girls*, built by Lieven de Key in 1608 as an Oudemannenhuis, from funds supplied by festivals of the Rederykamern (p. 108); the dining-hall is interesting. — To the W. of the Leidsche Vaart, the large new Roman Catholic *St. Bavo Kerk* (Pl. A, 5) is now under construction.

The S. side of the town is bounded by the Frederiks-Park (Pl. C, 7), with the *Stahlbad Haarlem*, the powerful chalybeate water of which ('Wilhelminabron') is supplied by means of pipes from a spring in the Haarlemmer Polder. The concerts mentioned at p. 342 are held at the pretty *Brongebouw* (Pl. 2), or pump-room. — To the S.W. the Frederiks-Park is adjoined by the attractive *Flora Park* (Pl. A, B, 7), in which is a bronze *Statue of Frans Hals* by H. Scholtz (1900). Between these runs the *Dreef* (Pl. B, 7), a tree-shaded drive, leading to the Haarlemmer Hout. In the neighbourhood are numerous villas. — To the S. of the Frederiks-Park is situated the —

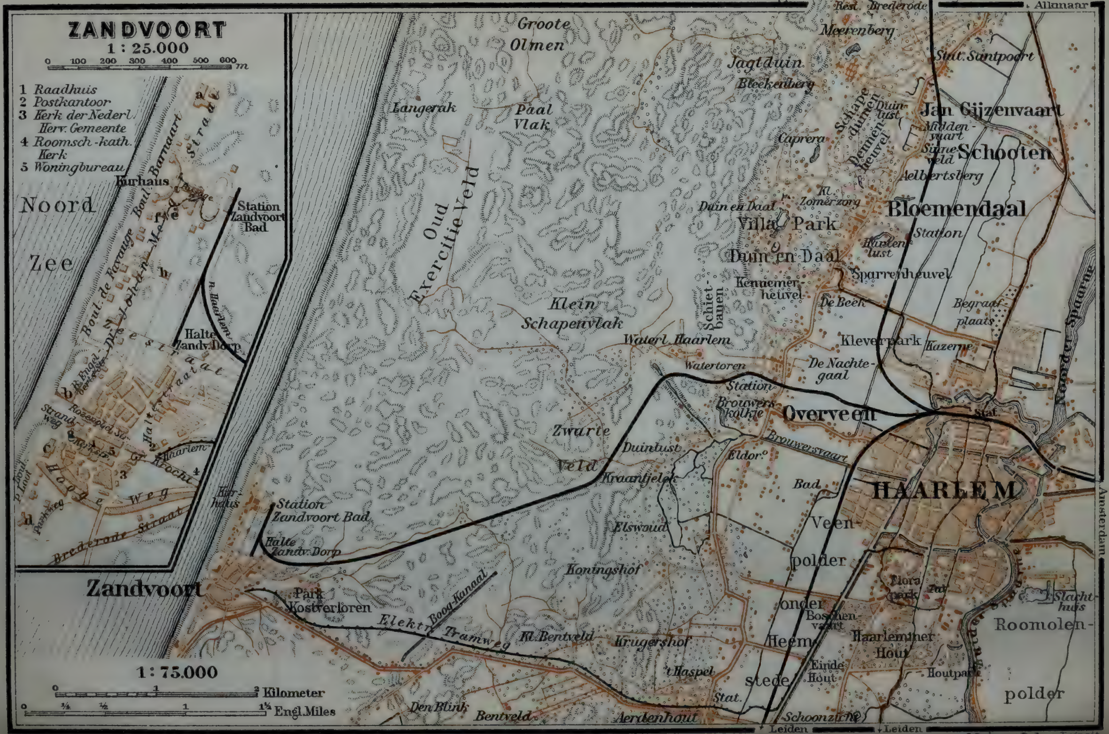
Pavilion (*Paviljoen Welgelegen*; Pl. B, C, 7), a château erected in 1788 by the wealthy banker, Mr. Hope of Amsterdam, and afterwards purchased by Louis Bonaparte, King of Holland, who signed his abdication here on July 1st, 1810. It is now the seat of the Society for the Promotion of Industry *(Ned. Maatschappy ter Bevordering van Nyverheid)*, founded in 1777, which has established here a Colonial Museum (1871) and a Museum of Industrial Art (1877).

The **Colonial Museum** (Pl. 8; entered from the S. terrace; adm. daily, 10-4, 25 c.; free on Sun. & holidays; small general catalogue 10 c.; also 20 sectional catalogues, 30 c.-1 fl. each) contains a copious collection of the products of the Dutch colonies, chiefly those in the E. Indies. The specimens are arranged in the following groups: Minerals, Food, Wood (large collection of tropical woods), Oils and Resins, Vegetable Fibres and Textiles, Drugs, Dying and Tanning Materials, Industrial and Artistic Products, Ethnography. A *Library* and a *Laboratory* are connected with the museum. Director, Dr. C. M. Greshoff.

The **Museum of Industrial Art** (*Museum van Kunstnyverheid;* Pl. 9; adm. daily, 10-4, 25 c.), which is also entered from the S. terrace, by the approach to the left, consists of models, copies, and drawings of the most celebrated products of the artistic industries of ancient and modern times. It is arranged in the following groups: Woven Fabrics, Wood Carvings, Works in Metal, Ivory Carvings, Pottery, Architecture, Sculpture, Drawing and Designing, Costume. The section of engravings and wood-cuts contains 4000 specimens. In connection with the museum is a *School of Industrial Art.* Director, Mr. E. A. van Saher.

The ***Forest of Haarlem** *(Hout)*, a beautiful park to the S. of the Pavilion, about $^3/_4$ M. long, was laid out in 1827. It contains fine old beech and lime tree avenues (*e.g.* the *Spanjaards Laan*) and tasteful gardens. At the entrance is the *Buiten-Societeit* (a club) and a *Deer Park.* Concerts, see p. 342.

The Environs of Haarlem are much admired by the Dutch.


ZANDVOORT
1 : 25.000
0 100 200 300 400 500 600 m
1 Raadhuis
2 Postkantoor
3 Kerk der Nederl. Herv. Gemeente
4 Roomsch-kath. Kerk
5 Woningbureau
Kurhaus
Noord
Zee
Boul. de Favauge
Boul. Barnaart
Station Zandvoort Bad
Halte Zandv. Dorp
n. Haarlem
Strandweg
Hooge Weg
Brederode Straat
Zandvoort
1 : 75.000
Kilometer
Engl. Miles
Groote Olmen
Langerak
Paal Vlak
Oud Exercitie Veld
Klein Schapenvlak
Zwarte Veld
Jagtduin
Bleekenberg
Meerenberg
Caprera
Duin en Daal
Villa Park
Kennemer-heuvel
Schiet-banen
Waterl. Haarlem
Watertoren
Station
Brouwers kolkje
Overveen
Duinlust
Kraantjelek
Elswoud
Koningshof
Krugershof
't Haspel
Park Kostverloren
Elektr. Tramweg
Boog-Kanaal
Kl. Bentveld
Den Blink
Bentveld
Aerdenhout
Stat.
Blauwe Trappen
Rest.
Rne. van Brederode
Uitgeest
Alkmaar
Stat. Santpoort
Jan Gijzenvaart
Schooten
Aelbertsberg
Bloemendaal
Station
Sparrenheuvel
De Beek
Kleverpark
Kazerne
Begraafplaats
De Nachtegaal
Stat.
Brouwersvaart
Eldorado
Bad
HAARLEM
Veen-polder
Heemstede
Haarlemmer Hout
Houtpark
Roomolen-polder
Slachthuis
Noorder Spaarne
Amsterdam
Leiden
Schoonzicht
Geograph. Anstalt von
Wagner & Debes, Leipzig

The favourite points are the villages on the E. slopes of the Dunes (p. 304) to the W. and N.W. of Haarlem. The following pleasant excursion may be made on foot in about 3 hrs. (there and back) from the station of Overveen (see below) or from the terminus of the Bloemendaal tramway (No. 3, p. 342), while it may be accomplished in a little less time by carriage (one-horse carr. 4-5 fl.). It is an excellent trip for cyclists. We proceed along the Zylweg (Pl. B, A, 3, 2), cross the railway, and follow the frequented road leading to the W., passing numerous villas and gardens, to (1 M.) **Overveen** (*Hot. van ouds het Raadhuis*, plain; *Café-Restaurant Roozendaal; Café Brouwerskolkje*, on the pond 1/2 M. to the S.W.), which affords a view of the Dunes made famous by Jacob van Ruysdael's landscapes. From Overveen the highroad leads to the N.E., passing numerous private grounds and gardens and the tramway-terminus, to (1 M.) —

Bloemendaal (*Hotel Hartenlust*, near the rail. station, with garden, R. from 2, B. 3/4, déj. 1 1/4, D. 2 1/2, board 3 1/2 fl.; *Hotel Welgelegen*, *Hotel Kennemerland*, both in the principal street). The *Bloemendaalsche Park*, on the edge of the Dunes to the W. of the village, with attractive villas and the charmingly situated **Hotel Duin en Daal* (R. from 2 1/2, B. 3/4, déj. 1 1/2, D. 2 1/2, pens. from 6 fl.), is connected with the rail. station of Overveen by the beautiful highway called the Duin en Daal Weg. From the cross-roads beyond the church of Bloemendaal and from the Hotel Duin en Daal roads lead through woods and meadows, passing the grounds of the lunatic asylum of *Meerenberg*, to the red brick ruins of the château of *Brederode*, once the seat of the powerful counts of that name, dating from the 13th cent. but freely restored. Near the ruins is the *Café-Restaurant Velserend* (3 1/2 M. from Overveen).

The *View from the Dunes to the N.W. of Meerenberg, known as the *Blauwe Trappen* or *Brederodesche Berg* (200 ft.), embraces to the E. the admirably cultivated and partly wooded plains of N. Holland (the 'Kennemerland'), Haarlem, the Haarlemmer and Wyker Meer, the Y, Amsterdam, and the innumerable wind-mills of the Zaanland; to the W. are the undulating and sterile sand-hills.

A road leads from the Velserend and Brederode to the (3/4 M.) station of *Sandpoort* (p. 398), whence we may return by rail to Haarlem, or on foot, passing the **Hôtel-Restaurant Duinlust* (R. from 2 1/2, D. 2 1/2 fl.), to (1 M.) Bloemendaal.

An electric tramway, starting in the Tempelier-Straat (Pl. B, 6) in Haarlem (some cars from the rail. station), runs in 26 min. (fare 25 c., return-ticket 35 c.) to the S.W. to (5 1/2 M.) the sea-bathing place of *Zandvoort*, which is also connected with the main line of the state-railway by a branch passing *Overveen* (see above; return-fares 65, 45, 30 c.). In summer several trains daily run direct from Amsterdam to Zandvoort in 1/3-3/4 hr., some of which do not stop at Haarlem. The railway intersects the chain of Dunes (p. 304)

beyond Overveen. The terminus adjoins the Kurhaus, but there is another station in the village.

Zandvoort (see Plan, p. 349). — **Hotels.** *Grand Hôtel (Pl. a), with lift, R. from 2 1/2 fl. B. 1, déj. 1 3/4, D. 3 1/2, board 4 fl.; *Hôtel d'Orange (Pl. b), R. from 2, B. 3/4, déj. 1 1/2-1 3/4, D. 2 1/2-3, pens. from 6 fl., these two frequented by Germans; *Hôtel Kurhaus, with a concert-room, R. 1 3/4-3, B. 3/4, déj. 1 1/4, D. 2 1/2, pens. from 5 fl.; *Hotel Groote Badhuis (Pl. c), R. & B. 3, déj. 1 1/4, D. 2 1/2, pens. 5-6 fl., rooms simple but food excellent; Hôtel Beausite (Pl. d), R. from 1 3/4, B. 3/4, déj. 1 1/4, D. 2 1/4, board 3 fl. These five in an open situation. — Also on the Dunes, but at some distance from the sea: *Hotel Kievits (Pl. f), R. from 1 1/2, déj. 1 1/2, D. 2 1/4, board 3 fl., patronized by English and German travellers; Badhotel Driehuizen (Pl. g), R. from 1 1/2 fl., B. 70 c., déj. 1, D. 2, pens. 4-5 fl., unpretending, but very fair; Hôtel Belvédère (Pl. e), R. from 2 1/2, B. 1/2, déj. 1, D. 2, pens. 3 1/2-4 fl., also good, with several furnished villas to let for the season (275-800 fl.); Hôtel-Pension Zeerust (Pl. h), with a pleasant view of the Dunes, well spoken of.

Pensions (named from N. to S.). *Pensions Thalatta*, *Beau Rivage*, *Marezate*, *Villa Frederica*, *Villa Paula*, *Quisisana*, all in an open situation; *Pens. Beauséjour*, *Pens. Villa Marina*, at some distance from the sea; *Pens. Hoogveld*, in the village. — **Lodgings** on the Dunes and in the village.

Cafés-Restaurants. *Restaurant du Passage*, in the Arcade (numerous shops), near the Kurhaus; *Bodega Kiosk*, next door to the Hot. Groote Badhuis, with view; *Pension Hoogveld* (see above), with small garden; *Hotel Driehuizen* (see above).

Post and Telegraph Office (Pl. 2), Halte-Straat, in the village; *Branch Office* (closed on Sun.) in the Arcade.

Music. Band in the Arcade; concerts on Sat. in the Kurhaus.

Tramway from the station to the Hôt. d'Orange; fare 7 1/2 c.

Bathing Coach, 35 c., 10 tickets 3 fl., including bathing-dress and towels. — *Beach Chair*, 10 c. — *Horses*, 1 fl. per hr. — *Sailing Boat*, 1 fl. per hr.

English Church Service in summer.

Zandvoort consists of a fishing-village, situated behind the Dunes, and of a bathing-resort, dating from 1880, situated on the top of the Dunes. The latter is lighted at night by electricity. The season lasts from June 15th to Oct. 1st and is at its height from July 15th to Aug. 31st, when it is prudent to order rooms in advance. The bathing-beaches, common to both sexes, are in front of the Kurhaus and near the village. The beach is excellent. — Amsterdam is supplied with drinking-water from the neighbouring Vogelsang Dunes. — From Zandvoort visitors should walk to the North Sea Canal (p. 395), about 6 M. off, returning by rail.

43. Amsterdam.

Comp. also the Plan of the Inner Town at p. 359.

Railway Stations. 1. *Central Station* (Pl. D, 2; *Restaurant), for all trains. — 2. *Weesper Poort Station* (Pl. G, 4, 5), for Utrecht (R. 51a), Gouda, The Hague, Rotterdam (R. 52), Arnhem, Germany, and Belgium. — 3. *Muider Poort Station* (Pl. H, 2, 3), for the trains to Utrecht viâ Hilversum (R. 51b), to Amersfoort, and to Germany viâ Apeldoorn-Salzbergen (R. 50). — *Town Agencies of the Railways* and *Travel Bureaux*, see p. 352. — *Porter*, 25 c. — *Cab Tariff*, see p. 353. — *Tramways* from the stations to the Dam (p. 360; 7 1/2 c.), comp. p. 353.

Hotels (comp. p. xxvi; D. usually at 6 p.m.). Amstel Hotel (Pl. a; B, 5), Tulp-Plein 1, cor. of Sarphati-Straat, in an open situation on the Buiten-Amstel, with railway booking-office, post & telegraph office, etc., fre-

2 Begijnenhof D4
3 Burger Weeshuis D4
4 Diamantslijperijen. . . E4,G4

Kerken:

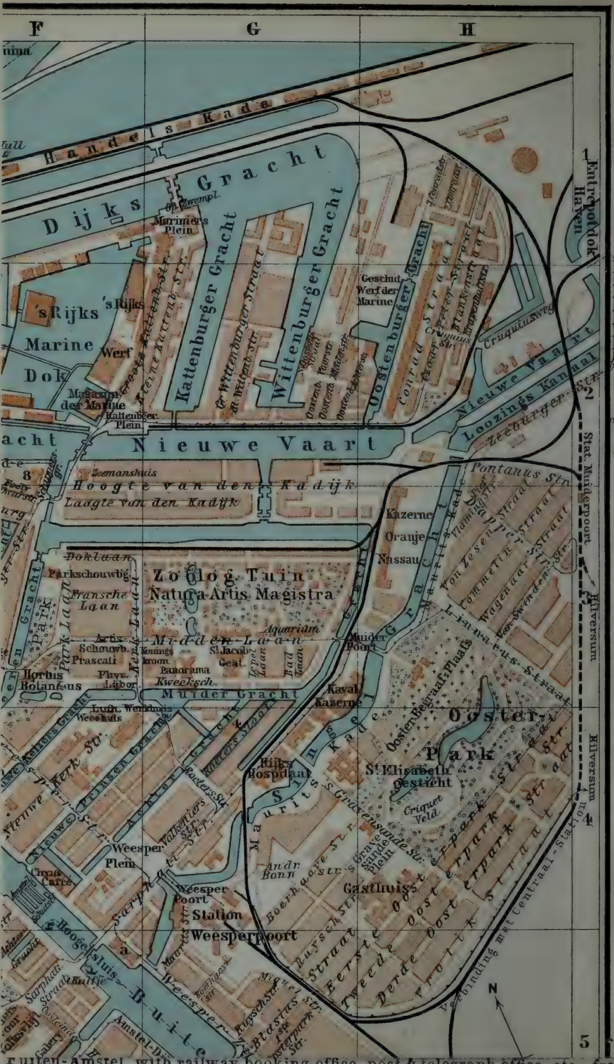
5 Engelsch Episkop. K. . . . E4
6. " Presbijter K. . . D4
7 Ev. Luth. K. (Oude) D4
8 Kweekschool v. d. Zeevaart F2
9 Montalbaanstoren . . . E3
10 Munttoren DE4
11 Museum Amstelkring . . D2
12 Rembrandt Theater E4
13 Schreijerstoren E2
14 St. Anthonieswaag E3
15 Synagoge F4
16 Synagoge (Portugeesche) . F3
17 Univ. Bibliotheek D4
18 Vischmarkt E3
19 Walen Weeshuis E5

Bilderdijk Str.
Kwakers Str.
Beetzlaan Str.
ten Kate Str.
Jacob van Lennep Kade
Da Costa Str.
Nicolaas Beets Str.
Borgerstraat
J. v. Lennep Str.
Wilhelmina Gasthuis
Overtoom
Const. Huygens Str.

G

A | B | De Overtoom | C

Geograph. Anst. von



F
G
H
Handels Kade
Dijks Gracht
Mariniers Plein
's Rijks Marine Dok
's Rijks Werf
Magazijn der Marine
Kattenburger Plein
Kattenburger Gracht
Kattenburger Straat
Wittenburger Gracht
Oostenburger Gracht
Geschut Werf der Marine
Conrad Straat
Cruquius Str.
Cruquiusweg
Entrepotdok Haven
Nieuwe Vaart
Loozings Kanaal
Zeeburger Str.
Schellingwoude
Nieuwe Vaart
Zeemanshuis
Hoogte van den Kadijk
Laagte van den Kadijk
Doklaan
Parkschouwbg.
Fransche Laan
Zoolog. Tuin
Natura Artis Magistra
Midden Laan
Aquarium
Artis Schouwb.
Frascati
Hortus Botanicus
Panorama
Kweeksch.
Muider Gracht
Muider Poort
Kazerne Oranje Nassau
Mauritskade
Pontanus Str.
Dapper Straat
Von Zesen Straat
Commelin Straat
Wagenaar Str.
Linnaeus Straat
Stat. Muiderpoort
Hilversum
Ooster Begraafplaats
Ooster Park
St. Elisabeth Gesticht
Criquet Veld
Kaval. Kazerne
Rijks Hospitaal
Singel
Weesper Plein
Weesper Poort
Station Weesperpoort
Sarphati Str.
Nieuwe Kerk Str.
Keizers Gracht
Prinsen Gracht
Achter Gracht
Nieuwe Heeren Gracht
Circus Carré
Hoogesluis
Buiten Amstel
Weesper Str.
Ruysch Str.
Boerhaave Str.
Gasthuis
's Gravesande Plein
Eerste Oosterpark Straat
Tweede Oosterpark Straat
Derde Oosterpark Straat
Verbinding met Centraal-Station
N
1
2
3
4
5

Buiten-Amstel, with railway booking-office, post & telegraph office, etc., frequented by English and American travellers, R. $2^3/_4$-$4^1/_2$, B. $^3/_4$, déj. 2, D. 3, omn. $^1/_2$ fl. (no pension rates); *Brack's Doelen Hotel (Pl. b; E, 4), Doelen-Straat 24, near the Kloveniers-Burgwal, an old-established house, R. from 2 fl., B. 80 c., déj. $1^1/_2$, D. $2^1/_2$, pens. from 6, omn. $^1/_2$ fl.; *Hôtel de l'Europe (Pl. c; E, 4), Doelen-Straat 2, pleasantly situated between the Binnen-Amstel and Rokin, with view-terrace (restaurant, see below), R. from $2^1/_2$, B. $^3/_4$, déj. $1^1/_4$-$1^1/_2$, D. $2^1/_2$-3, pens. from 6 fl. These three are fashionable hotels, with lifts. — Somewhat less pretentious, but also of the first class: *Bible Hotel (Pl. e; D, 3), Damrak 49, rear abutting on the noisy Warmoes-Straat, R. 2-4 fl., B. 80 c., déj. $1^1/_4$, D. $2^1/_2$, board 4, omn. $^1/_2$ fl., with lift and fashionable restaurant; *Pays-Bas (Pl. d; E, 4), Doelen-Straat 11, R. 2-4, B. $^3/_4$, déj. $1^1/_2$, D. $2^1/_4$, pens. 6-10, omn. $^1/_2$ fl.; *Victoria Hotel (Pl. h; D, 2), at the corner of the Damrak and Prins Hendrik Kade, R. 2-5, B. $^3/_4$, déj. $1^1/_2$, D. $2^1/_2$, pens. from $5^1/_2$ fl., with lift, a good house for transient guests; *Hotel Adrian (Pl. k; D, 3), Kalver-Straat 33 and Rokin 28, R. from 2. B. $^3/_4$, déj. $1^1/_2$, D. $2^1/_2$, pens. from 5 fl., omn. 60 c.; *American Hotel (Pl. s; D, 5), in an open situation on the Leidsche Kade, at the corner of the Leidsche Plein, about $^1/_4$ M. from the Ryks Museum, with lift and large café-restaurant, R. 2-$2^1/_2$, B. $^1/_2$-$^3/_4$, déj. $1^1/_4$, D. $2^1/_2$, board $3^1/_2$, omn. $^1/_2$ fl., frequented by English and American travellers; Krasnapolsky (Pl. f; D, 3), Warmoes-Straat 175-183, with large café-restaurant (see below). — Hotel Stad Elberfeld (Pl. p; D, E, 3), Oudezyds Achterburg-Wal 141, good cuisine, commercial; Hôtel du Palais Royal (Pl. n; D, 3), Paleis-Straat 2, in an open situation, near the Dam, with lift and café-restaurant, R. & B. from $2^1/_4$, D. incl. wine 2, pens. from 5 fl.; *Hotel Polen (Pl. m; D, 3), *Hôtel Suisse (Pl. g; D, 3), Hôtel Neuf (R. $1^1/_2$-$1^3/_4$, B. $^1/_2$, déj. 1, D $1^3/_4$ pens. from $4^1/_2$ fl.), Hôtel du Commerce, all four in the narrow and busy Kalver-Straat (Nos. 15, 22, 41, & 45), with cafés-restaurants; Hôt. Monopole (Pl. u; D, 4), Heiligen-Weg 28, good cuisine; Hôtel Mille Colonnes (Pl. t; E, 4), in the noisy Rembrandt-Plein, with café-restaurant (see below), well spoken of. — Hotel Oldewelt (Pl. q; D, 2), Nieuwen-Dyk 100; 'T Haasje (Pl. o; D, 3), Damrak, at the corner of the Papenbrug-Steeg; Hotel het Wapen van Friesland, Beurs-Straat 19 and Warmoes-Straat 84, R. & B. from $2^1/_2$ fl.; Hôtel du Rhin, Warmoes-Straat 87; Van Gelder, Damrak 34, near the Central Station, R. & B. 1 fl. 60 c.; Hotel het Wapen van Medemblik, Damrak 84, R. & B. $1^1/_2$-$1^3/_4$ fl., these two unpretending, but very fair. — In summer Amsterdam suffers from a plague of mosquitoes.

Pensions. *Oud Leyerhoven*, at the corner of the Tesselschade-Straat and the Vondel-Straat, with lift, $3^1/_2$-6 fl.; *Lutkie's Pension Internationale*, Leidsche Kade 85d and 85c., near the Leidsche Plein, with garden, $3^1/_2$-5 fl., frequented by Americans; *Pension Villa Wetering*, Wetering-Schans 20 c (Pl. D, E, 5), with garden, 4-5 fl., frequented by English and American travellers; *Pension Wiederhold*, Frederiks-Plein 26.

Restaurants. **Café Riche*, Rokin 84, near the Dam; **Van Laar*, Kalver-Straat 3, also near the Dam *De l'Europe*, in the Hôtel de l'Europe (see above), known as the 'Amstel Room', déj. (12-2 p.m.) $1^1/_4$-$1^1/_2$, D. (5.30-7.30 p.m.) $2^1/_2$-$3^1/_2$ fl., these three of the first class. — **Bible Hotel* (see above), on the Damrak; **Café Américain* (see above), Leidsche Plein 16, déj $1^1/_4$, D. $1^1/_2$ fl.; *Hot. Krasnapolsky* (see above), Warmoes-Straat; in the **Zoological Garden* (p. 364), in summer, after midday (D., from 4 to 7 p.m., 2 fl.); **Café-Restaurant Mille Colonnes* (see above), Rembrandt-Plein 11, D. $1^1/_2$ fl.; **Café-Restaurant Parkzicht*, at the corner of the Stadhouders-Kade and Hobbema-Straat, near the Ryks Museum; *Café de Bisschop*, at the corner of the Dam and the Damrak, first floor; *Gouden Hoofd*, *Café de Kroon*, both in the Rembrandt-Plein; at the above-mentioned hotels in the Kalver-Straat (plats du jour, from 11 to 2, 50-60 c., D., from 5 to 7.30 p.m., 1-$1^1/_2$ fl.): **Vienna Café*, Rokin 22; in the *Paleis voor Volksvlyt* (p. 367), D. 1-$1^1/_2$ fl.; at the *Ryks Museum* (p. 367); *Vegetarian Restaurant*, Rembrandt-Plein 20. — Luncheon Rooms: *Port van Cleve*, Nieuwezyds Voorburgwal 180, near the post-office; *De Beursbengel*, Damrak 96; *The Royal Lunch Room*, in the Exchange (p. 359); *American Lunch Room*, Kalver-Straat 16 (closed on Sun.).

Wine Rooms. *Ferwerda & Tieman*, Heeren-Gracht 88, Kalver-Straat 28, 159, etc.; *Aux Caves de France*, Kalver-Straat 53; *Continental Bodega*, Kalver-

Straat 234 and Vygen-Dam 20; *Bodega Oporto*, Damrak 92. — OYSTERS: **Van Laar* (see p. 351), Kalver-Straat 3 and Damrak 25; *L. Hoek*, Kalver-Straat 75; *C. Saur*, Reguliers-Bree-Straat 11.

Cafés and Beer Rooms. *Krasnapolsky* (see p. 351), Warmoes-Straat, one of the largest cafés in Europe, with summer and winter gardens and numerous billiard tables; *Café de Bisschop* (see p. 351), at the corner of the Dam and the Damrak; **Poolsche Koffiehuis*, in the Hotel Polen (p. 351), **Café Suisse* (p. 351), Kalver-Straat Nos. 15 & 22; *Mille Colonnes* (see p. 351), *Café de Kroon* (see p. 351), both in the Rembrandt-Plein; *Continental*, Tulp-Plein, with garden, opposite the Amstel Hotel (Pl. F, 4, 5); *Américain*, *Hollandais*, Leidsche Plein (see p. 351); *Café Parkzicht* (see p. 351), Stadhouders-Kade 25; **Paviljoen*, in the Vondel Park (p. 393), especially frequented on summer-evenings. — The following are more particularly beer-rooms: *Vienna Café* (p. 351), Rokin 22; *Oester* ('Zum Franziskaner'), Warmoes-Straat 182; *Buhrdorf*, Warmoes-Straat 180; *Café Pilsen*, Warmoes-Straat 178, these two with waitresses. — **Liqueurs** (Curaçao, 'Half-om-half', 'Maagbitter', etc.). *Wynand-Fockink*, a firm founded in 1679, the retail business carried on in curious old premises at Pylsteeg 33 (entrance by No. 19 Damstraat; Pl. D, 3); *Erven Lucas Bols*, founded in 1575, Kalver-Straat 32 and Rozen-Gracht 103 (distillery); *De Drie Fleschjes*, Graven-Straat 16. — **Confectioners.** *Wauters*, Vyzel-Straat 38; *Coerten*, Leidsche Straat 2. — **Tea Rooms.** *American Lunch Room* (see p. 351), Kalver-Straat 16; *Theehuis*, Reguliers-Bree-Straat 51. — A specialty of Amsterdam are the **Dairies** (p. xxvii), in the Kalver-Straat, etc., in which milk, eggs, etc., are obtained.

Baths. *Swimming Baths* in the Y, at *Van Heemstede-Obelt's*, De Ruyter-Kade 150, and at the W. Dock (Pl. C, 1). — *Warm Baths.* At the **Municipal Swimming Baths*, Heiligen-Weg (Pl. D, 4), near the Kalver-Straat (reserved for ladies from 10 to 1); *Dr. Arntzenius*, Amstel-Dyk 25 (Pl. F, G, 5); *Van Heemstede-Obelt*, see above; *Heusden*, Achter-Gracht 15 (Pl. F, G, 4); in the Rokin (Pl. D, 3, 4).

Shops. The best are in the Kalver-Straat, Damstraat, Paleis-Straat, on the Nieuwen-Dyk, in the Raadhuis-Straat, Leidsche Straat, Leidsche Plein, Gallery (p. 367), and Utrechtsche Straat. — PHOTOGRAPHS: *Scheltema & Holkema*, Rokin 74. — PHOTOGRAPHIC SUPPLIES: *B. Groote & Co*, Kalver-Straat 43; *Ivens & Co.*, Rokin 164; *Guy de Coral*, Kalver-Straat 126. — BOOKSELLERS: *Müller*, Singel 286; *Sülpke*, Spui 6, near the Rokin; *Seyffardt* (maps), Damrak 99, by the Dam; *Van Gogh*, Keizers-Gracht 409; *Höveker*, Kalver-Straat 154; *Scheltema & Holkema*, Rokin 74; *De Lange*, Damrak 62; *Fred. Muller & Co.*, Doelen-Straat 10; *De Vries*, Singel 146 (these two, second-hand books, etc.). — ART DEALERS: *F. Muller & Co.*, Doelen-Straat 10; *Goedhart*, Keizers-Gracht 265, these two for old works of art; *Franz Buffa & Sons*, Kalver-Straat 39, pictures and engravings; *Wisselingh & Co.*, Spui; *Van Gogh*, Keizers-Gracht 453; *Preyer & Co.*, Rokin 32; *Voskuil*, Spui; all these for modern works of art. — ANTIQUITIES: *Hamburger*, Heeren-Gracht 551; *Boas Berg*, Kalver-Straat 63; *Speyer & Zoon*, Kalver-Straat 10; *E. Delaunoy*, Kalver-Straat 172. — FAYENCE: *Joost-Thooft & Labouchère* (p. 302), at the corner of the Sophia-Plein and Reguliers-Bree-Straat (Delft ware); *Focke & Meltzer*, Kalver-Straat, at the corner of the Gedempte Spui (depôt of the Rozenburg factory at The Hague, p. 307). — CIGARS: *Hajenius*, Dam 16, at the corner of the Beurssteeg; *Reynvaan*, Doelen-Straat 16, opposite the Hôtel des Pays-Bas; *De Vorstenlanden*, Zoutsteeg 9; *Weinthal*, *Boele*, shops in several streets.

Money Changers (comp. p. xxv). *Anspach & Donk*, Nieuwezyds-Voorburgwal 158, at the Molsteeg (Pl. D, 3); *Twentsche Bank*, Spui-Straat 142; *Kramer & Co.*, Vygen-Dam (Pl. D, 3); *Amsterdamsche Wisselbank*, Damrak 95.

Travel Bureaux. *Agency of the State Railways*, Heeren-Gracht, at the corner of the Raadhuis-Straat (Pl. C, 3); *Agency of the Dutch Railway*, Leidsche Straat 80, at the corner of the Prinsen-Gracht; *Thomas Cook & Son*, Damrak 83; *Lissone & Zoon*, Singel 155. — **Enquiry Office**: *'t Koggeschip*, Damrak 95 (free). — **Goods Agents**: *Van Gend & Loos*, on the Dam, with branches throughout Holland.

Theatres (the larger are closed in summer; booking seats in advance is called 'Plaatsbespreking'; performances usually begin at 8 p.m.). *Stads Schouwburg* (Pl. D, 5; p. 367) in the Leidsche Plein, for operas and dramas. — *Grand Théâtre* (Pl. E, 4), Amstel-Straat, for dramas. — *Hollandsche Schouwburg*, for dramas; *Frascati* (Pl. F, 3), operettas and vaudevilles, these two in the Plantage Middenlaan. — *Schouwburg van Stoel & Spree* (Pl. F, 3), Fransche Laan, in summer only. — *Het Paleis voor Volksvlyt* (Palace of Industry, Pl. F, 5), see p. 367. — **Variety Theatres** (closed in summer). *Rembrandt Schouwburg* (Pl. E, 4), Rembrandt-Plein; *Circus Carré* (Pl. F, 4), on the Binnen-Amstel, near the Hooge Sluis; *Flora Schouwburg* (Pl. E, 4), in the Amstel-Straat.

Reading Room (*Lees-Museum;* Pl. D, 4), Rokin 102, well supplied with newspapers; adm. on introduction by a member.

Concerts. In the *Concert-Gebouw* (Pl. D, 6), Van Baerle Straat, except in Aug., on Sun. 2-4 and 8 p.m. (popular concerts), Thurs. 8 p.m. (symphony concerts); adm. 1 fl., symphony concerts dearer (no refreshments in winter). — At the *Paleis voor Volksvlyt* (p. 367), in winter on Sun. 1.30 p.m.; adm. 50-75 c. (refreshments); operas and operettas are sometimes given here. — In the *Zoological Garden* (p. 364), on Sun. afternoons (2-4.30) from May to Sept., Wed. evenings (8-11) from May to Aug., and Mon. evenings (8-11) from June to August. — At the *Vondel Park* (p. 393), Frid. evenings in summer. — At the *Tolhuis*, a popular tea-garden commanding a fine view of Amsterdam (p. 394), in summer, occasionally.

Cabs (*Rytuigen*). Open cab, per $1/2$ hr. 60 c., each additional $1/4$ hr. 30 c. Closed cab per $1/2$ hr. 60 c., per hr. 80 c., each additional $1/4$ hr. 25 c. Between midnight and 7 a.m. for each $1/4$ hr. 15 c. more. Two-horse cabs, double fare. Each trunk 10 c., small luggage free.

Electric Tramways (*Gemeentetram*). **1.** From the *Czaar Peter Straat* (Pl. H, 2, 1) viâ the Prins Hendrik Kade, Stations-Plein (Pl. D, 2), Dam (Pl. D, 3), Konings-Plein (Pl. D, 4), Leidsche Plein (Pl. D, 5), and Vondel-Straat to the *Amstelveensche Weg* (Overtoom; comp. Pl. C, 6). Name-board yellow & green. — **2.** From the *De Ruyter Kade* (Pl. D, E, 2) viâ the Stations-Plein, Dam, Konings-Plein, Leidsche Plein, Stadhouders-Kade (Ryks Museum), Van Baerle Straat (Municipal Museum), and Willems Park (comp. Pl. D, 6) to the *Koninginne-Weg*. Board yellow & red. — **3.** From *Yveer* (De Ruyter Kade) viâ the Stations-Plein, Dam, Rozen-Gracht (Pl. C, B, 4), Const. Huygens Straat (Pl. C, 6), Van Baerle Straat, and the Ceintuur Baan (Pl. F, G, 6, 5) to the *Weesper Poort Station* (Pl. G, 4). Board yellow. — **4.** From *Yveer* viâ the Stations-Plein, Dam, Vyzel-Straat (Pl. E, 4, 5), and Ceintuur Baan to *Amstel Dyk* (Pl. G, 5, 6). Board green & red. — **5.** From the *Spaarndammer-Plein* (Pl. A, 1) viâ the Haarlemmer Plein (Pl. B, 2), Stations-Plein, Dam, Rembrandt-Plein (Pl. E, 4), and Frederiks-Plein (Pl. F, 5) to *Weesper Zyde* (Pl. G, H, 5, 6). Board green & yellow. — **6.** From the *Stations-Plein* (Pl. D, 2) viâ the Muider Straat (Pl. F, 3) and Muider Poort (Pl. G, H, 3) to the *Cruquius-Weg* (Pl. H, 2). Board yellow & red. — **7.** From the *Stations-Plein* viâ the Nieuwe Markt (Pl. E, 3) and J. D. Meyer Plein (Pl. F, 3) to the *Weesper Zyde* (Pl. G, H, 5, 6). Board yellow & green. — **8.** From the *Muider Poort Station* (Pl. G, H, 3) viâ the Wetering-Schans (Pl. E, D, 5) and Leidsche Plein (Pl. D, 5) to *Kinker-Straat* (Pl. B, C, 5, 6). Board white & blue. — **9.** From *Yveer* (De Ruyter Kade; Pl. D E, 2) viâ the Dam, Sophia-Plein (Pl. E, 4), Midden-Laan (Pl. G, 3; Zoological Garden), and Linnæus-Straat (Pl. H, 3) to the *Eerste Ooster Park Straat* (Pl. H, 4). Board green. — **10.** From the *Zoutkeets-Gracht* (Pl. B, 1) viâ the Marnix-Straat, Leidsche Plein (Pl. D, 5), Wetering-Schans (Pl. D, E, 5), Frederiks-Plein, Sarphati-Straat and Kerk-Laan (Pl. F, 3; Zoological Garden) to the *Dok-Laan* (Pl. F, 3). Board red. — **11.** From the *Centraal-Station* (Pl. D, 2) viâ the Dam, Rembrandt-Plein (Pl. E, 4) and Frederiks-Plein to the *Weesper Poort Station* (Pl. G, 4). Board red & yellow. — **12.** From the *Marken-Plein* viâ the Rapenburger Straat (Pl. F, 3) to the *Mariniers-Plein* (Pl. G, 1). Board blue. — Cars run every 5 min. from 7.30 a.m. to midnight (last car marked by a red lantern); fares $7^1/_2$ c., or for any two trips on the same day ('overstappen') $12^1/_2$ c. Books are also issued containing respectively 25 or 10 tickets at $6^1/_2$ c. each.

Steam Tramways. 1. From the Weesper Poort Station (Pl. G, 4, 5) to *Muiden* (p. 396), *Naarden*, and *Laren* (p. 396). — 2. Viâ *Zunderdorp* (p. 396), *Broek* (p. 396), and *Monnikendam* (p. 396) to *Edam* (p. 396), with a branch-line from Zunderdorp to *Purmerend* (p. 401) and *Alkmaar* (p. 398); comp. Pl. E, 1. A small steamer crosses the Y, starting from the Stations-Plein. — Electric Railway to Haarlem (p. 342).

Steamboats. *a.* In the Harbour (Havenstoombootdienst): 1. From near the *Schreyerstoren* (Pl. D, E, 2) to the *Handels-Kade* (Pl. E-G, 1), then to the *Koninginne-Dok* (Pl. E, 1; p. 358), every 1/2 hr. from 6 a.m. to 6 p.m., except on Sun. and holidays. — 2. From the viaduct at the S.W. corner of the *Oostelyk Station Eiland* (Pl. E, 2) to *Nieuwendam* (p. 395), every hour from 7 to 11 and 1 to 8 (15 c.). — 3. From the viaduct at the S.E. corner of the *Central Station* (Pl. D, 2), to *Schellingwoude* (p. 395), at 6.30, 7.30, 8.45, 10.30, and 11.30 a.m., 12.30 p.m., and every hour from 2.30 to 7.30 p.m. (15 c.). — 4. From the *De Ruyter Kade* (Kettingveer; Pl. D, 2) to the *Tolhuis* (p. 394), every 1/4 hr.; from 10 p.m. to 8 a.m. every 1/2 hr. (5 c.). — 5. On the *Amstel*, from the Achter-Gracht (Pl. F, 4, 5), to *Ouderkerk* (at 6.15, 8.45, and 11 a.m., and 1.30, 4.30, and 7.30 p.m.) and to *Uithoorn* (4 times daily), two villages to the S. of Amsterdam.

b. Other Steamers in Holland (comp. *Van Santen's Reisgids*): to *Zaandam*, see p. 394; viâ Zaandam to *Alkmaar* (see p. 398); from the De Ruyter Kade to *Ymuiden* (4-5 times daily); from the Wester-Viadukt to *Beverwyk* (once every week-day); from the Prins Hendrik Kade viâ Monnikendam to *Edam* (Mon., Wed., Thurs., & Frid. at 7 a.m.); to the island of *Marken*, see p. 396; from the Prins Hendrik Kade to *Purmerend* (7 times daily; 9 times on Tues.); from the De Ruyter Kade viâ Purmerend and Alkmaar to *Nieuwediep* (twice daily); from the De Ruyter Kade to *Hoorn* (twice daily); from the De Ruyter Kade viâ Enkhuizen to *Stavoren* and *Sneek* (Mon. & Thurs. 11 a.m.); from the De Ruyter Kade viâ Enkhuizen to *Harlingen* (Tues. & Frid. 7 a.m.); to *Lemmer;* viâ Kampen to *Zwolle;* viâ Kampen and Deventer to *Zutphen;* from the Prins Hendrik Kade to *Utrecht*, see p. 424; viâ Utrecht and Vianen to *Gorinchem;* viâ Culemborg to *Arnhem;* to *Boskoop;* viâ Ouderkerk (see above) and Boskoop to *Gouda;* from the Binnen-Amstel viâ Ouderkerk, and from the Overtoom (comp. Pl. C, 6) viâ Aalsmeer, to *Leyden*, see p. 334; from the Prins Hendrik Kade to *Haarlem*, see p. 342.

c. Foreign Steamers: to *Bristol*, calling at *Plymouth*, fortnightly (30*s.*); to *Grangemouth*, twice weekly (40*s.*, return 70*s.*); to *Hull*, twice weekly (15*s.*, return 25*s.*); to *Leith*, once weekly (25*s.*, return 40*s.*); to *London*, four times weekly (23*s.*, return 35*s.*); to *Liverpool*, fortnightly. — Also to *New York* (Netherlands-American line), the *West Indies* (fortnightly), *Batavia* (viâ Genoa or Marseilles), etc.

Post and Telegraph Office (Pl. D, 3), in the Nieuwezyds-Voorburgwal (open 5.30 a.m. to 8.30 p.m., Sun. and holidays 8.30-2). There are several branch-offices.

British Consul, *W. C. Robinson*, Prins Hendrik Kade 183 (office-hours 10-2); vice-consul, *Francis A. Chambers*. — **United States Consul,** *Frank D. Hill*, Keizers-Gracht 766 (office-hours 10-3.30). — **Lloyd's Agent,** *Alfred Schroder*, Keizers-Gracht 473.

English Episcopal Church (Pl. 5; E, 4), Groeneburg-Wal 42; service at 10.30 a.m.; chaplain, *Rev. James Chambers*. — *Presbyterian Church* (Pl. D, 4) in the Begynenhof; service at 10.30 a.m.; minister, *Rev. William Thomson*, Leidsche Gracht 112.

Collections, Museums, Galleries, etc.

Amstelkring Museum (p. 359), daily, except Sat., 10-4 (Sun. and holidays, 1-4), Sun. 10 c., week-days 25 c.

Aquarium (p. 364), open the whole day; adm. 50 c. (for visitors to the Zoological Garden 25 c.).

Arti et Amicitiae (Pl. D, 4), in the Spui, a society of painters founded in 1839. Exhibitions of works of art by the members; adm. 25-50 c.

Botanical Garden (p. 364), daily, 10-5; admission 25 c.

Exchange (p. 359), daily, 1-3.30; admission 25 c. (during the business-hour, 1.45-2.30, 50 c.).

Municipal Museum (p. 390), daily except Tues.; week-days 10-5 (1st Sept.-30th April, 10-4), Sun. & holidays 12.30-5 (12.30-4 in winter). Adm. to the Sophia Augusta Bequest, 1 fl., to the Medico-Pharmaceutical Museum 25 c., to the other departments free.

Museum Fodor (p. 366), daily, except Tues., from 10 (Sun. and holidays from 11) to 4 (Nov.-Feb. 11-3); admission on Sun. and holidays 25 c., on other days 50 c.

Orphanage, Municipal (p. 362), daily, except Sun., 10-12 and 2-4; visitors are expected to place a small sum in the contribution-box.

Palace, Royal (p. 360), daily, 9-4 (9-3.30 in winter), Sun. 9-2.30; adm. 50 c. (visitors are conducted very rapidly through the Palace, and most of the furniture and other objects are covered), and 25 c. more for the ascent of the tower. Tickets in the Palace itself, at the large hotels, and at the bookshops.

Panorama (Pl. G, 3; Brouwer's 'Destruction of Jerusalem'), daily until dusk; adm. 50 c.

Ryks Museum (p. 367), on week-days, exc. Mon., in summer (May-Sept.) 10-5, in spring and autumn (Feb. 16th-April 30th, Oct. 1st-Nov. 15th) 10-4, in winter (Nov. 16th-Feb. 15th) 10-3; on Sun. and holidays (very crowded), 1 to 5, 4, or 3, according to the season. Admission free. The library and the students' room of the Cabinet of Engravings are open at the same hours; and the Drawing School mentioned at p. 390 is open on week-days 2-5 (from Sept. to April 2-4). — Visitors should have nothing to do with the 'guides' who proffer their services in front of the Museum.

School of Navigation (p. 358), week-days (closed on Wed. and in Aug.); adm. on application to the Commandant. No fee.

Six Collection (p. 365), visitors generally admitted on week-days, 10-11.30, on presentation of visiting-card; fee 1 fl.

Town Archives (p. 359), week days, except Sat., 10-4.

Town Hall (p. 362), daily, before or after office-hours (9-5); fee 50 c.

University Library (p. 362), week-days 9.30-5.

Willet-Holthuysen Museum (p. 364), week-days 10-4 (closed on Frid.), Sun. 1.30-4; adm. 25 c., Sun. 10 c.

Zoological Garden (p. 364), daily in summer, from 6 a.m. to 10 p.m., but the larger animals not visible after 7 p.m. The museums close at 6. Admission 50 c.; on concert-days (p. 353) 1 fl. Aquarium, see p. 354.

Principal Attractions (three days). 1st Day. Morning: the Dam (p. 360), and *Ryks Museum (groundfloor, p. 367). Afternoon: Harbour (p. 358), with ferry to the Tolhuis (p. 394). Evening: Kalver-Straat (p. 362). — 2nd Day. Morning: *Ryks Museum (first floor, p. 376). Afternoon: *Zoological Garden (p. 364), returning viâ the Jewish Quarter (p. 363). — 3rd Day. Morning: Vondel Park (p. 393) and *Municipal Museum (p. 390). Afternoon: excursion to Zaandam (p. 394).

Amsterdam, the commercial capital of Holland, lies at the influx of the *Amstel* into the *Y* or *Ij* (pronounced as ī long), an arm of the Zuiderzee which has been formed into an excellent harbour. The town is believed to have originated at the beginning of the 13th cent., when Gysbrecht II., Lord of Amstel, built a castle here (1204) and constructed the dam which has given rise to its name. In 1275 Count Floris V. of Holland granted the town exemption from the imposts of Holland and Zeeland, and in 1311 it was finally united with Holland. In the 14th cent. the town began to assume greater importance, and was sought as an asylum by exiled merchants of Brabant. In 1421 one-third of the town was destroyed by a conflagration, but its prosperity was but temporarily checked. In 1490 the Emp. Maximilian I. gave the city the privilege of using the Imperial Crown as the crest in its armorial bearings. The real importance and prosperity of Amsterdam date from the close of the 16th cent., when the Spanish war had ruined Antwerp, and numbers of enterprising merchants, skilful manufacturers, and distinguished artists were compelled to quit the Spanish Netherlands. Between 1585 and 1595 the town was nearly doubled in extent, and was greatly favoured by Prince Maurice of Orange. The conclusion of peace shortly afterwards (1609) and the establishment of the Dutch East India Company combined to raise Amsterdam within a very short period to the rank of the greatest mercantile city in Europe. External circumstances, such as the attempt of William II. of Orange to occupy the city with his troops (1650), and the danger threatened by the campaign of Louis XIV. (1672), did not seriously affect the prosperity of the inhabitants. But the importance of Amsterdam began to decline towards the close of the 18th cent., especially in consequence of the war with England in 1780-84. After the dissolution of the Dutch Republic in 1806, Amsterdam became the residence of King Louis Bonaparte (1808), and subsequently the third city in the Empire of France (1810-13). Its trade was, however, annihilated by the Continental blockade, and did not begin to revive until the latter half of the 19th cent., especially after the construction of the North Sea Canal (p. 395). The opening of the Merwede Canal in 1892, connecting Amsterdam and Utrecht with the Lek and the Merwede (p. 439), was another favourable circumstance. At the end of 1902 the population, which was 217,000 in 1795, was 538,800, including 93,000 Roman Catholics, over 56,000 Jews from Eastern Europe, and 4900 Portuguese Jews.

Amsterdam is the chief money-market in Holland, the seat of the Bank of the Netherlands (Pl. D, 4; one of the leading financial establishments of Europe), and the headquarters of the large shipping companies. In the number of ships that enter and clear the harbour annually (in 1902 over 2000, chiefly steamers; over 3,000,000 tons) and in transit-trade Amsterdam is far behind Rotterdam and Antwerp, though as a mart for the colonial produce of the Dutch colonies (tobacco, sugar, rice, spices, etc.) it is one of the first commercial places in Europe. Its industrial establishments are also considerable, including ship-building yards, refineries of sugar and camphor, tobacco and cobalt-blue manufactories, candle-factories, machine-shops, breweries, and diamond polishing mills (p. 363).

The older part of the city is in the form of a semicircle, the diameter being formed by the Y. Canals or '*Grachten*' of various sizes intersect the city in every direction, and divide it into 90 islands, which are connected by means of nearly 300 bridges. The depth of water in the Grachten is about 3-3½ ft., below which is a layer of mud of equal thickness. To prevent malarial exhalations the water is constantly renewed by an arm of the North Sea Canal, while the mud is removed by dredgers. Some of the Grachten have been entirely filled up ('gedempt'), as, *e.g.*, recently the *Nieuwezyds Voorburgwal*, part of the *Damrak*, and (quite lately) the *Overtoomsche Vaart*. The chief concentric canals within the city are the *Singel*, *Prinsen-Gracht*, *Keizerss-Gracht*, and *Heeren-Gracht* (150 ft. wide), flanked with avenues of elms, and presenting a pleasant and at places a handsome and picturesque appearance. The finest buildings, including many in the peculiar Dutch brick style of the 17th century, are on the Keizers-Gracht and Heeren-Gracht. Among the influential architects of that day may be mentioned *Hendrik de Keyser* (1565-1621), *Jacob van Kampen* (1598-1657), and *Philips Vinckboons* (1608-1675). Otherwise the tall and narrow houses of the town, with their gables turned towards the streets, present a somewhat monotonous appearance. The *Singel-Gracht*, $6^1/_2$ M. long, formerly known as the Buiten-Singel or 'outer girdle', separates the old town from the new quarters which have sprung up within the last 30-40 years, mainly on the S.W. side, between the Amstel and the Vondel Park, but also, more recently, on the E. and W. sides.

The houses are all constructed on foundations of piles, a fact which gave rise to the jest of Erasmus of Rotterdam, that he knew a city whose inhabitants dwelt on the tops of trees like rooks. The upper stratum of the natural soil is loam and loose sand, upon which no permanent building can be erected unless a solid substructure be first formed by driving piles (14-60 ft. long) into the firmer sand beneath. The cost of the works connected with the bridges, canals, and dykes, is estimated at several thousand florins per day.

The streets are pleasantly enlivened, especially on Sun. and fête-days, by the picturesque costumes of the children educated at the different *Orphanages*. Those of the Municipal Orphanage (p. 362) wear costumes in which the black and red city colours appear; the girls of the Roman Catholic Orphanage have black dresses with white head-dresses; and those of the Walloon Orphanage wear violet-coloured dresses.

Religion. The complete religious toleration which has long prevailed in Holland has led to the formation of numerous different *Sects*, an enumeration of whose churches will afford the best idea of their respective numbers. The oldest and most interesting churches are the Reformed, 13 in number, embellished with the tombs of celebrated Dutchmen. The following are also Protestant places of worship: 2 Walloon, 1 English Episcopalian, 1 Scottish Presbyterian, 1 'Remonstrant' (a sect without definite creed, but which regards the Bible as its sole guide; see p. 444), 2 Evangelic Lutheran (a sect which professes to adhere to the spirit rather than to the letter of the Augsburg Confession), 1 'Re-established Lutheran' (differing slightly from the 'Reformed' church), 2 Baptist (Doopsgezinde), 3 Reformed Christian, and 2 others (ultra-orthodox), who left the synod some years ago. Then 22 Roman Catholic and 2 Jansenist or 'Old Catholic' churches (p. 425). There is also a *Béguinage* (p. 362) here in the style of those at Ghent and Bruges (see pp. 71, 31), which has been in existence since the 14th century. Finally the 10 Jewish synagogues (p. 363), the meeting-house of the Free Brethren, and the meeting-rooms of the Salvation Army (Warmoes-Straat, etc.) which has developed a characteristically active zeal in Holland.

a. **The Harbour and Central District of the Old Town.**

The ***Harbour** of Amsterdam has been subjected since 1872 to a most thoroughgoing process of alteration, undertaken in connection with the construction of the North Sea Canal (p. 395). Several artificial islands have been formed in the Y, in front of the former Buitenkant (see below). In the centre, on one of these, lies the **Central Railway Station** (Pl. D, 2), a large building in the Dutch Renaissance style (p. 370) designed by *P. J. H. Cuypers*, and opened in 1889. To the E. and W. of this are two other artificial islands, the *Oostelyk Station Eiland* and the *Westelyk Station Eiland*.

The *De Ruyter Kade* (Pl. C, D, E, 2), or quay running along the N. side of these islands, is the starting-place for the most of the steamers to other Dutch ports. The large American liners and the boats for London and Hull (p. 354) are berthed at the *Westerdoks-Dyk* (Pl. B, C, 1) and the *Handels-Kade* (Pl. F, G, 1), a long quay stretching towards the E. The *Wester Dok* (Pl. B, C, 1) and the *Ooster Dok* (Pl. E, 2), two docks excavated about 1830, are now devoted to the loading and discharging of canal-barges. — On the N. side of the Y (harbour-steamer No. 1, p. 354) is the *Koninginne-Dok* (Pl. E, 1), with the floating docks of the *Amsterdamsche Droog-Dok Maatschappy.*

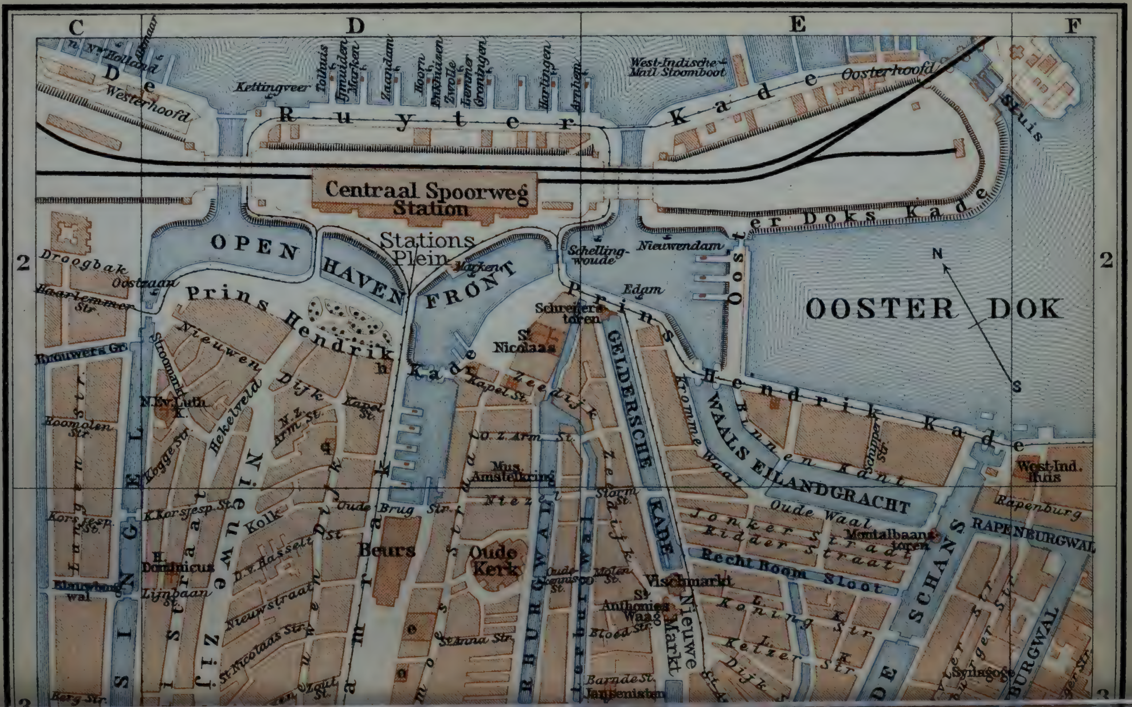
Skirting the N. side of the town runs the Prins Hendrik Kade (Pl. D, E, F, 2), originally called the *Buitenkant*, and renamed in 1878 in honour of Prince Henry of the Netherlands (d. 1879), a bust of whom was erected in 1883 near the Victoria Hotel. This used to be the starting-place of the deep-sea steamers, before the quays of the E. and W. docks were built. It is flanked with quaint old houses and magazines, and hard by is the low *Schreyerstoren* (Pl. E, 2), built in 1482, which derives its name ('criers' tower') from the tears shed by persons parting from their relatives and friends. The Roman Catholic *Church of St. Nicholas* (Pl. D, 2), built in 1885-86 by A. C. Bleys, can hardly be said to enhance the picturesque effect.

Farther to the E. on the Prins Hendrik Kade (No. 131) is *Admiral de Ruyter's House*, with his portrait in relief halfway up the gable (comp. p. 287). — A little farther back, on the Oude Schans, is the old *Montalbaans Tower* (Pl. 9; E, 3).

At the end of the quay is the Kweekschool voor de Zeevaart (Pl. 8; F, 2), or *School of Navigation*, founded in 1785, in which boys are educated for the merchant-service. The present building was erected in 1880, in the Dutch Renaissance style, by *W.* and *J. L. Springer*. It contains good old portraits of admirals and other reminiscences of the great naval heroes of Holland.

Beyond the Nieuwe Heeren-Gracht is the *Zeemanshuis* (Pl. F, 2), or sailors' home. A bridge leads hence to the N., to the *Royal Dockyard* (Pl. F, 2). — From the School of Navigation the Heeren-Gracht leads to the S. to the Jewish Quarter (p. 363) and the Zoological Garden (p. 364).

From the Oude Schans (see above) the canal called the Recht Boom Sloot leads to the N.W. to the Geldersche Kade and to the



C
D
E
F
2
2
De Ruyter Kade
Westerhoofd
Oosterhoofd
N. Holland
Kettingveer
Tolhuis
Ymuiden
Marken
Zaandam
Hoorn
Enkhuizen
Zwolle
Lemmer
Groningen
Harlingen
Arnhem
West-Indische Mail Stoomboot
Sluis
Centraal Spoorweg Station
Stations Plein
Open Haven Front
Ooster Doks Kade
OOSTER DOK
N
S
Droogbak
Oostzaan
Haarlemmer Str.
Prins Hendrik Kade
Nieuwendam
Schellingwoude
Edam
Marken
Schreiers toren
St. Nicolaas
Nieuwen Dijk
Brouwers Gr.
Stroomarkt
N. Ev. Luth. K.
Hekelveld
Koggestr.
Kapel St.
Kapel St.
Zeedijk
O. Z. Arm St.
N. Z. Arm St.
Mus. Amstelkring
Geldersche Kade
Kromme Waal
Waals Eilandgracht
Binnen Kant
Schipper St.
West-Ind. Huis
Rapenburg
Rapenburgwal
Oude Waal
Jonker Straat
Ridder Straat
Montalbaans toren
Recht Boom Sloot
Schans
Nieuwe Zijds
Kolk
K. Korsjesp. St.
Korsjesp. St.
Oude Brug Str.
Warmoes Straat
Beurs
Oude Kerk
Oude Zijds
Damrak
D. v. Hasselt St.
H. Dominicus
Lijnbaan St.
Blauwburg wal
Nieuwstraat
St. Nicolaas Str.
Zout St.
Berg Str.
St. Anna Str.
Oude Zijds Burgwal
Achterburgwal
Oude Kennis St.
Molen St.
Storm St.
Vischmarkt
St. Anthonies Waag
Bloed Str.
Nieuwe Markt
Barnde St.
Jansenisten
Koning Str.
L. Ketzer Str.
Dijk Str.
Synagoge
Burgwal
Singel

AMSTERDAM
BINNENSTAD
1: 10.000
0 50 100 200 300
Meters
C
D
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4
5
DAM
Paleis
Raadhuis
Universiteit
Gasthuis
Nederl. Bank
Burger Weeshuis
Begijnen Hof
Rembrandt Theater
Grand Theatre
Flora-theater
Muntoren
Museum Six
Rembrandt Plein
Thorbecke Pl.
Waterloo Plein
Rijks Arsenal
Synagoge
BINNEN AMSTEL
SINGEL
KLOVENIERSBURGWAL
ZWANENBURGWAL
HOUTKOOPERSBURGWAL
Kalver Str.
Spui
Heeren Gracht
Keizers Gracht
Leidsche Gr.
Reguliers Bree Str.
Utrechtsche Str.
Amstel Str.

Geograph. Anst. v. Wagner & Debes, Leipzig

Nieuwe Markt (Pl. E, 3), with the fish-market, which presents a lively scene during the morning-hours, and the rag-fair. Adjacent is the *St. Anthonieswaag*, or old weigh-house, built as a town-gate in 1488-1585, long used by the St. Luke and other different guilds, and now occupied by the *Municipal Archives* ('*Gemeente-Archief*'; adm., see p. 355). The unaltered room of the masons' guild is interesting (fee).

A little to the W. of this point, and reached viâ the Molen-Steeg and the Oudekennis-Steeg, is the **Oude Kerk** (Pl. D, 3), a Gothic edifice, erected about the year 1300, and measuring 294 ft. in length by 213 in breadth. (Sacristan on the E. side, No. 76; 25 c. each pers.)

The Interior is supported by 42 slender round pillars, and covered with wooden vaulting. To the right by the entrance, in the ambulatory, are two windows containing the armorial bearings of all the burgomasters of the city from 1578 to 1767; in the second window, an inscription of 1648, commemorating the recognition of the Netherlands by Philip IV. (p. xxxix). — The beautiful stained glass in the windows of the former Lady Chapel, dating from 1555 and restored in 1903, represents scenes from the history of the Virgin (Death, Adoration of the Magi, Visitation, and Annunciation), from designs by *Pieter Aertsz* (1555). The monument of *Admiral Van Heemskerck*, by one of the central pillars, bears an old Dutch inscription, alluding to his endeavour to discover a more direct route to China by the Arctic Sea and to his wintering on Nova Zembla (comp. p. 369). He fell in 1607 at the victorious Battle of Gibraltar. The church also contains monuments of *Admirals Sweers* (d. 1673), *Van der Zaan* (d. 1669), *Cornelis Jansz* (d. 1633), and *Van der Hulst* (d. 1666), and of *Marshal Wirtz* (d. 1676).

At Oudezyds Voorburgwal No. 40, a few paces to the N. of the Oude Kerk, lies the **Museum Amstelkring** or *Roomsch Katholiek Museum* (Pl. 11; D, 2, 3), a collection of ecclesiastical antiquities, paintings, engravings, and coins (adm., see p. 354). The 'Old Hall' dates from the beginning of the 17th century. The building was used in 1663-1886 as a Roman Catholic Church (old *Church of St. Nicholas*; comp. p. 358), but its exterior differs in no degree from that of a private house, as at the time of its foundation the Roman Catholics were not allowed to hold public worship in Holland.

The adjacent Warmoes-Straat (Pl. D, 2, 3) is apt, in the evening, to be the scene of somewhat rowdy manifestations of popular amusement.

On the filled-in portion of the Damrak Canal (Pl. D, 2, 3), forming the chief thoroughfare between the Central Station and the Dam, stands the new **Exchange** (Pl. D, 3), a massive and unadorned brick building by *H. P. Berlage* (1899-1903), the lateral façade of which is 460 ft. in length. The bell named 'De Beursbengel', in the lofty square corner-tower of the S. façade, is used to indicate the opening of business. Adm., see p. 355.

Interior. The vestibule contains three paintings on tiles by *Jan Toorop*, representing the Past (Barter), the Present (Industry), and the Future (Christ and the Woman of Samaria). The Produce Exchange, forming the large main hall of the building, is 16,388 sq. ft. in area (visitors admitted to the galleries during business-hours). Beyond, to the left, are the small Shipping Exchange and the Corn Exchange (Mon., Wed., &

Frid.), to the right the Stock Exchange. — In the front part of the second floor (elevator) is the room of the Chamber of Commerce, with stained-glass windows from the designs of *A. J. Derkinderen.* — On the basement is a large steel Safety Vault, which may be inspected.

The Dam (Pl. D, 3), a large square, forming the focus of the business-life of the city and one of the central points of the tramway-system (p. 353), owes its name to its position on the W. side of the old embankment with which the foundation of the city is traditionally connected. The Dam is surrounded by the Royal Palace, the Nieuwe Kerk, and several club-houses. The lofty *Monument* in the centre of the Dam commemorates the fidelity of the Dutch during the Belgian Revolution in 1830-31.

The **Nieuwe Kerk** (Pl. D, 3), a late-Gothic cruciform structure with ambulatory and radiating chapels, was erected about 1408, and restored after fires and outrages in 1421, 1578, and 1645.

The Interior (sacristan at Dam, No. 6; adm. 25 c. each pers.) is covered in the nave with a vaulted wooden ceiling, and in the aisles with stone cross-vaulting, and contains remnants of some fine old stained glass (N. transept), representing the raising of the siege of Leyden (p. 334). The pulpit, by *Vinckenbrinck*, executed in 1649, is beautifully carved. The nave is separated from the choir by a fine brazen screen, 13 ft. in height. The place of the high-altar is occupied by the monument, by R. Verhulst, of the celebrated *Admiral de Ruyter*, who died in 1676 of wounds received at the victorious Battle of Syracuse. On a pillar in the choir (to the right, high up) is the bust of *Rear-Admiral Wolter Bentinck*, who fell in the naval battle near the Doggerbank in 1781. Another monument is to the memory of *Admiral Jan van Galen*, who died in 1653 at Leghorn, of wounds received in the naval battle near that town. The monument of *Admiral Van Kinsbergen*, to the left of the entrance to the church, by *P. J Gabriel*, was erected in 1819. Opposite to it, in the S. aisle, is the monument of the gallant *Lieut. Van Speyk*, who in 1831 'maintained the honour of his country's flag at the cost of his life' by blowing up his gunboat that had run ashore near Antwerp, in order to keep it from falling into the hands of the Belgians. — A large stained-glass window, designed by *Mengelberg* and executed by *Schouten* of Delft, was placed in this church by the Dutch nation in 1898, to commemorate the taking of the constitutional oath by Queen Wilhelmina.

The **Royal Palace** (*Het Paleis;* Pl. D, 3) was begun by *Jac. van Kampen* in 1648 as a town-hall, during Burgomaster Tulp's mayoralty, and substantially finished in 1655 at a cost of eight million florins. It rests on a foundation of 13,659 piles; length 264 ft., width 207 ft., height 108 ft., height of tower (containing chimes) 187 ft. It was presented by the city to King Louis Bonaparte as a residence in 1808. The massive and sober building was admirably adapted for a town-hall, but standing in the open market-place and having no principal entrance, it is unsuitable for a palace. The gables are embellished with reliefs by *Artus Quellin the Elder*, celebrating allegorically the glories of the great commercial city and 'queen of the seas'. The vane on the tower represents a merchant-vessel ('een koggeschip'), formerly the crest of the city. The whole arrangement and fitting up of the interior also carry us back to the days when the representatives of a wealthy and powerful municipality congregated here. All the apartments are richly adorned with

*Sculptures in marble by *Artus Quellin* and his assistants, which produce a very imposing general effect (model in the Ryks Museum, p. 368).

The Entrance (adm., see p. 355) is at the back of the building in the Voorburgwal. We ascend the staircase to the first floor and enter the North Gallery, the walls of which are lined with white marble. The gallery is now divided into three rooms, the first of which contains figures of Jupiter and Apollo, by *Artus Quellin.* In the second room, above the doors leading to what were originally the secretary's office and the room for marriages, are reliefs emblematical of Discretion and Fidelity. The third room is adorned with statues of Mercury and Diana, by *A. Quellin.*

We now pass through a vestibule, in which is a statue of Psyche, by *Fr. Barzaghi*, to the Royal Apartments, which are sumptuously fitted up with heavy silk hangings (covered) and furniture in the style of the First Empire. — The Queen's Bed Room, originally the burgomaster's room, contains Marcus Curius Dentatus as a husbandman, one of the largest pictures by *Gov. Flinck;* Fabricius in the camp of Pyrrhus, by *Ferd. Bol;* and a ceiling by *C. Holsteyn.* — The Aides-de-Camps' Waiting Room contains a ceiling-painting by *J. G. van Bronchorst* and an elaborately executed chimney-piece. The painting above the latter, by *Jan Lievens*, represents the Consul Suessa ordering his father to dismount to do him reverence. — The old court-room, called the Vierschaar (comp. p. 437), which we inspect from a gallery with ceiling-paintings by *J. G. van Bronchorst*, is adorned with a fine frieze supported by four *Caryatides, by *Quellin*, emblematical of Disgrace and Punishment. The reliefs of the frieze represent Wisdom (the Judgment of Solomon), Justice (Brutus ordering his sons to execution), and Mercy (Zaleucus suffering one of his eyes to be put out for his son). The walls are covered with white marble.

The yellow Tea Room, with a ceiling painted by *N. de Helt-Stocade* (1655) and an elaborate chimney-piece, contains a Florentine mosaic cabinet, a rich service of Sèvres, etc. — The Small Dining Room contains (over the huge chimney-pieces) *Bronchorst's* masterpiece, Jethro counselling Moses to appoint judges from among the people to share his labours (Exodus xviii). Opposite is Solomon's Prayer, by *Gov. Flinck.* On the side-wall, between the chimney-pieces, is a picture by *Jac. de Wit*, Moses choosing the Seventy Elders. The clever deceptive paintings (imitations of reliefs) above the doors are by the same master.

The Large Dining Room, formerly called the South Gallery, is also richly adorned with white marble. The four statues, Saturn and Cybele, Mars and Venus, correspond to those in the former North Gallery, and like them are by *Quellin.* Above the doors which formerly led to the chambers for cases of bankruptcy and marine-insurance are two fine reliefs, one representing the Fall of Icarus, with an ornamental moulding of rats and mice gnawing empty boxes and papers, and the other Arion on the Dolphin.

The Audience Room of the Queen Dowager contains a painting by *Jan Lievens*, representing Prudence, Justice, and Peace. — In the Throne Room the chief decorations are the handsome chimney-piece and a painting by *Ferd. Bol* of Moses on Mount Sinai, both of which, however, are unfortunately concealed by the canopy over the throne.

The large *Reception Room is one of the most magnificent halls in Europe, with a roof unsupported by columns, being 100 ft. in height, 117 ft. long, and 57 ft. broad. The walls here also are entirely lined with white Italian marble. In the centre of the marble floor is a representation of the firmament, inlaid in copper, which, however, is covered by a thick carpet and is not shown to the public. Above the entrance to the throne-room is a representation of Justice, with Ignorance and Quarrelsomeness at her feet; to the left is Punishment, to the right a Skeleton, and above, Atlas with the globe. On the E. side of the hall, at the top of the chief staircase, is an allegorical figure of the town of Amsterdam, surrounded by Strength, Wisdom, and Plenty. The four arches in the corners were formerly connected with the old North and South Galleries by means of short marble arcades, of which, however, three are now closed. On the walls of this and the throne-room are flags and trophies taken from the Spaniards and Indians.

The Tower (ascent not always permitted; tickets, see p. 355) commands an extensive *View in clear weather.

In the Voorburgwal, behind the palace, is the *Post & Telegraph Office* (Pl. D, 3), built in 1896-98 from designs by C. H. Peters.

A little to the N.W., near the N. end of the Keizers-Gracht (p. 357), is the Church of the Remonstrants (Pl. C, 3), which contains portraits of preachers by Th. de Keyser, *Jac. Backer, etc. — Opposite, in the same street, is a picturesque *Gabled House* of the 17th century.

The adjacent *Noorder Kerk* (Pl. C, 2, 3), at the N. end of the Prinsen-Gracht, is the last work of Hendrik de Keyser (1620).

The Kalver-Straat (Pl. D, 3, 4), which leads southwards from the Dam, is one of the chief thoroughfares of the city, and contains numerous fine shops, restaurants, and cafés. In the evening the traffic increases to a remarkable extent. About halfway along the street, between the Dam and the Spui, the St. Lucien Steeg leads to the right to the old Convent of St. Lucia, now the Municipal Orphanage (Pl. D, 4), entered by the gate No. 27 (adm., see p. 355). The well-preserved regents' room contains paintings by **Jac. Backer*, *Jürgen Ovens*, *A. de Vries*, etc.; the court, with its open colonnade, is also interesting.

Farther on, the Begynen-Steeg, diverging to the right, leads to the *Begynenhof* or *Béguinage* (Pl. D, 4; comp. p. 357), a building of the 15-17th cent., to some extent reconstructed, with another entrance in the Spui. — The Kalver-Straat ends farther on in the *Sophia-Plein* (p. 364).

In the Singel (No. 421), a little to the S. of the Béguinage, lies the **University Library** (Pl. D, 4; adm., see p. 355), containing about 350,000 printed volumes, including the Rosenthal Collection of over 8000 books on Jewish literature. It also possesses numerous valuable MSS. (Cæsar's Bellum Gallicum of the 10th cent.; Syriac New Testament; a Sachsenspiegel of the 14th cent.; letters of Dutch scholars) and an extensive collection of autographs. Director, Dr. C. P. Burger.

b. East Quarters of the Old Town.

The Damstraat (Pl. D, 3) and the Hoogstraat (Pl. E, 3), together forming the busiest thoroughfare to the E. of the Dam (p. 360), cross the picturesque canals named Oudezyds-Voorburgwal, Achter-Burgwal, and Kloveniers-Burgwal.

Since the conversion of the original town-house into the palace, the old Court of Admiralty, in the Oudezyds-Voorburgwal, has served as a **Town Hall** (*Raadhuis*, Pl. D, 3; adm., see p. 355). Most of the paintings and other works of art formerly here have been transferred to the Ryks Museum (p. 367); the vestibule and the council hall, however, contain some noteworthy paintings by *Corn.*

Anthonisz (1533), *Nic. Elias*, *J. Backer*, etc.; in the burgomaster's room (seldom accessible) is a *Corporation-piece by *F. Bol.*

The municipal **University** (Pl. E, 4) occupies an old Oudemannenhuis (alms-house), built in 1754, and is entered from the passage between the Oudezyds-Voorburgwal and the Kloveniers-Burgwal. The interior contains portraits of eminent scholars, some of the earlier of which are by *Mierevelt* and some of the later by *Jan Veth* and *Josselin de Jongh.* There are about 900 students.

On the E. side of the Kloveniers-Burgwal (No. 29) rises the interesting **Trippenhuis** (Pl. E, 3), a handsome private house built in the classic style in 1662 by *Phil. Vinckboons*, and now occupied by the *Royal Academy of Science*, with its valuable library.

From the end of the Hoogstraat the St. Anthonie-Bree-Straat leads to the right to the Joden-Bree-Straat (Pl. E, F, 3), the chief street of the **Jewish Quarter**, which is still almost exclusively occupied by Jews. The most interesting times for a visit are Frid. evening, 1 hr. before the beginning of the Sabbath, Sat. evening after sunset, and Sun. after 10 a.m. The Jews of Amsterdam possess ten *Synagogues.* The largest is that of the *Portuguese Jews* (Pl. F, 3) in the Muider-Straat, erected in 1670 by Dorsman, and said to be an imitation of the Temple of Solomon; it possesses a large number of costly vessels (adm. on application to the sacristan). The *High German Synagogue* (Pl. F, 3, 4) is also important. The persecution of the Jews in Spain during the 14th and 15th cent., in Portugal a little later, and finally also in the Spanish Netherlands, drove many of them to seek an asylum at Amsterdam, where complete religious toleration was accorded to them. Many German and Polish Jews also, in order to escape from the persecutions to which they were subjected in their own countries, flocked to Amsterdam, which they regarded almost as a second Jerusalem. The wealth of the Jewish community was such as to render it one of the most influential in the city. In the numerous dissensions between the States General and the Stadtholders, the Jews always took the part of the latter. *Baruch Spinoza*, the father of modern philosophy, born at Amsterdam in 1632, was the son of a Portuguese Jew. *Rembrandt* resided in the Jewish quarter from 1640 to 1656 (comp. p. lxi); a simple memorial tablet marks his house, Joden-Bree-Straat No. 4 (Pl. E, 3).

Amsterdam has from an early period been famous for Diamond Polishing, an art unknown in Europe before the 15th cent., and introduced to the city by Portuguese Jews after the sack of Antwerp in 1576. Its great development, however, dates from about the middle of the 19th century. There are now over 70 mills, employing in the aggregate about 12,000 workmen. The most important are situated in the Zwanenburger Straat (Pl. 4; E, 4) and the Roeters-Eiland (on the Achter-Gracht, in the E. part of the town; Pl. 4, G 4). Visitors are generally admitted by *M. Koster*, Zwanenburger Straat 12, one of the oldest polishers, daily, except Sat. and Sun., from 9 to 3, and by other houses also (fee 50 c.).

In the Midden-Laan, beyond the Muider Straat and the canal, is an iron gate (No. 2; to the right) forming the entrance to the

Botanic Garden (Pl. F, 3; admission, see p. 354), commonly known as the 'Hortus', and interesting on account of its numerous species of palms and its Victoria Regia house. — To the left, opposite, is a *Park* (Pl. F, 3), which belongs to a private society.

A short distance from this point, in the N.E. corner of the old town (reached by tramways 6, 9, & 10; see p. 353) lies the ***Zoological Garden** (Pl. G, 3), popularly called the '*Artis*' (being the property of the society '*Natura Artis Magistra*'). Laid out in 1838 and several times enlarged, it is now 28 acres in extent. The entrance is on the W. side, in the Kerklaan (Pl. F, G, 3; adm., see p. 355). In the S.W. corner is the *Society's House* (restaurant, see p. 351). Concerts, see p. 353.

To the left of the entrance are the camels and llamas; farther on are the singing-birds, the parrot-gallery, and (in the centre) the *Monkey House*. Behind is the *Reptile House*, which contains large serpents and other reptiles. The arrangements for fish-breeding, also in this part of the garden, are interesting (in winter and spring only). Many thousands of salmon and trout are bred here and annually set free in the Dutch rivers. — Beyond the ponds, which are covered with water-fowl, are the reindeer, kangaroos, bears, hyenas, and wolves, and on the left, the large *Carnivora House* (feeding-hour 3 p.m.), adjoined by that of the *Elephants, Rhinoceroses, and Tapirs*. — Proceeding hence past the *Antelope House* (also containing two giraffes), we reach the *Eagle & Vulture House* (feeding-hour 3 p.m.) and the *Ethnological Museum*, containing Chinese, Japanese, and Indian curiosities. Beyond it are the Buffalo Shed and the *Hippopotamus House*, in the upper part of which is a *Collection of Skeletons*. — In the N.E. angle is a large grotto with a basin of water, fitted up for a pair of *Sea Lions* (fed at 12 & 4). — Next comes the small *Incubator* and then, in the S.E. corner, beyond the deer-paddock, the **Aquarium** (adm., see p. 354; feeding-hour 3 p.m.). — We return along the S. side to an older building which contains a *Collection of Insects*, the valuable library, and a collection of stuffed animals. — We may wind up our visit with the *Zoological Museum*, adjoining the lawns of the restaurant.

c. The South Part of the Old Town.

In the Sophia-Plein (Pl. D, E, 4), at the S.E. end of the Kalver-Straat (p. 362), rises the **Mint Tower** (*Munttoren;* 1620), forming the picturesque centre of various views of the town. The adjacent new building is the seat of the *Koninklyk Oudheidkundig Genootschap* or *Society of Antiquaries.*

The Reguliers-Bree-Straat leads hence to the E. to the Rembrandt-Plein (Pl. E, 4), the most frequented spot in Amsterdam on cool summer-evenings (cafés, see p. 352). In the centre, amid the pleasure-grounds, rises a *Statue of Rembrandt*, in bronze, designed by Royer, and erected in 1852. Rembrandt's house, see p. 363. — The Rembrandt-Plein is adjoined on the S. by the Thorbecke-Plein (Pl. E, 4), which is embellished with a statue, by Leenhoff, of *Joh. Rud. Thorbecke* (1798-1872), long the leader of the Liberal party in Holland.

In the neighbourhood, at Heeren-Gracht 605, on the N. side, between the Utrechtsche Straat (p. 367) and the Binnen-Amstel, lies the Willet-Holthuysen Museum (Pl. E, 4; adm., see p. 355;

catalogue 40 c.), a private house of ca. 1672, bequeathed to the town in 1895, with furniture of the 16-18th cent., a rich *Collection of porcelain and glass, Delft ware, gold and silver ware, and ivory carvings. On the first floor is a choice library.

Also in the Heeren-Gracht, No. 511, N. side, near the corner of the Vyzel-Straat (p. 367), is the **House of Baron J. Six** (Pl. E, 4), a descendant of *Jan Six* (1618-1702; Burgomaster of Amsterdam from 1691 till his death), long the friend and patron of Rembrandt. The Six family, which has long owned a number of valuable family-portraits by Rembrandt and others, came by inheritance in 1820 into the possession of an admirable **Gallery of Dutch Paintings* (adm., see p. 355). There is no catalogue, but the attendant is well-informed.

Ground Floor. Room I (right). *Rembrandt*, **Portrait of Burgomaster Six, the head completed, the rest broadly sketched in a masterly manner (1654); opposite, *Portrait of Jan Six (pen-and-ink sketch for the preceding); *Anna Weymer, mother of the burgomaster (1641). *G. Terburg*, *Jan Six (1640); *Rembrandt*, *Dr. Ephraim Bueno, a Portuguese Jew (1647; the smallest painting by Rembrandt, being only 8 in. in height); *Hobbema*, *Forest-scene; *J. van Ruysdael*, *Landscape; *Jan Steen*, *Girl eating oysters; *Adr. van de Velde* (more probably *Leyden School*), *Oyster-party; *A. Cuyp*, Moonlight on the sea; *J. van Ruysdael*, Torrent. — In the Hall: *Jürgen Ovens*, Portrait of Professor Nic. Tulp (1658; p. 313); Margareta Tulp, daughter of the professor, wife of Jan Six.

Room II. *Berck-Heyde*, The Heeren-Gracht in Amsterdam; *I. van Nickelen*, Groote Kerk at Haarlem; *Paul Potter*, Equestrian portrait of D. Tulp (1653).

Room III. *A. C. Beeldemaker*, Family group; *G. Terburg*, *Girl writing; *Nic. Elias*, Nic. Tulp (1633); *Gov. Flinck*, Isaac blessing Jacob; above, *J. G. Cuyp*, Man and wife (1638); *Frans Hals*, *Nic. Tulp (?; 1644); *Es. van de Velde*, Prince Maurice and Prince Frederick Henry with the King and Queen of Bohemia (p. 431) at the Kermesse in Ryswyk; *P. Saenredam*, Old Church of Our Lady at Utrecht (1662); *Jan de Bray*, *Jean de la Chambre, a French schoolmaster (1662); *A. van Everdingen*, Winter-scene; *M. van Mierevelt*, William the Silent and his fourth wife, Louise de Coligny.

Room IV. *A. van Dyck*, Portraits of Rubens and of Gasp. Gevaerts (in grisaille); *Rembrandt*, Joseph interpreting the dreams (1630).

First Floor. On the Staircase: *M. van Mierevelt*, Portraits (1613 and 1612); *W. J. Laquy*, Copy of G. Dou's celebrated 'Confinement' (original lost).

Room I. *A. van de Velde*, The rest (1664), *Beach-scene; *N. Berchem*, Italian landscape; *A. van de Velde*, Cow drinking (1669); *G. van den Eeckhout*, Christ and the Woman taken in adultery (1664); *J. B. Weenix*, Italian seaport; *Jan Vermeer*, **Street-scene; *Jan Steen*, *Wedding procession (1653); *Jan Weenix*, Dead game; *P. de*

Hooch, *Interior (housewife giving out the washing; 1663); *Jan Both*, Fisherman; *Gabriel Metsu*, *Woman selling herrings; *A. van Ostade*, *Fish-market (1672); *Paul Potter*, *Cattle (1647); *D. Teniers the Younger*, Guard-room; *Rubens*, Christ taken for the gardener (John xx, 15); *Jan van der Heyde*, *View of Delft with the Oude Kerk; *A. de Lorme*, Groote Kerk at Rotterdam (1657); *Quir. van Brekelenkam*, *The grandmother; *Judith Leyster*, *Guitar-player (1629); *Jan Vermeer*, **Cook; *Phil. Wouverman*, Stable; *Nic. Maes*, The listener (1657); *Ochtervelt*, Oyster-party; *Jan van Huysum*, Still-life (1724); *N. Berchem*, Othello and Desdemona; *Is. van Ostade*, Winter-scene; *Wouverman*, Market; *J. D. de Heem*, Still-life.

Room II. *S. Koninck*, Scholar working by candle-light (1646); *G. Dou*, Dentist; *J. van Ruysdael*, Winter-scene; *A. van Ostade*, *Tavern (1656); *Jan Hackaert* and *A. van de Velde*, The hunt; *Wouverman* and *J. van Ruysdael*, The ford; *Mierevelt*, Portrait (1635).

The **Fodor Museum** (Pl. E, 5), Keizers-Gracht 609, was founded by a wealthy merchant of that name (d. 1860). It consists of 161 modern paintings, about 300 drawings by old masters, and about 100 engravings. Among the paintings, most of which date from the second half of the 19th cent., are a number of admirable cabinet-works by French artists. Admission, see p. 355; visitors ring at the door to the left; catalogues (1873), 50 and 25 c.

I. Anteroom. To the right: 109. *E. Verboeckhoven*, Cattle (1840); 122. *J. Beaume*, Monks of the Great St. Bernard (1845). — 119. *Ant. Waldorp*, Church-interior (1845); 74. *N. Pieneman*, Portrait of C. J. Fodor, the founder of the gallery.

II. Main Room. To the right: 125. *Rosa Bonheur*, Landscape with sheep. — 59. *J. B. Madou*, Capture of a poacher (1840); 152. *A. Achenbach*, Rainy landscape with mill (1853); 27. *Gallait*, Woman and two children resting; 79. *W. Roelofs*, Dutch landscape; 128. *A. Decamps*, Horses at pasture; 147. *Meissonier*, Monk by a death-bed (1853); 158. *Pettenkofen*, After the duel; 77. *Ch. Rochussen*, Dog-waggon (1850); 13. *J. Bosboom*, Monk playing the organ; 110. *Ch. Verlat*, Dog and cockatoo; 135. *E. Fichel*, Chess-players (1858); 73. *Pieneman*, William III., King of the Netherlands (1859). — *131. *A. Decamps*, Flock of sheep in stormy weather (1843); no number, *J. Bosboom*, Church at Haarlem; 143, 144. *Ch. Jacque*, Poultry-yard; between these, *Decamps*, *129. Turkish school (1846), 127. Sportsman in a wood (1842); 15. *J. Bosboom*, Administration of the Sacrament in a church at Utrecht. — 132. *E. Delacroix*, Copy of Van Dyck's equestrian portrait of General Moncada in the Louvre; 58. *H. Leys*, Old Flemish inn (1843); 137. *Robert-Fleury*, Palissy the potter (1843); 111. *Ch. Verlat*, Fox in the poultry-yard; *146. *Marilhat*, Caravan crossing a river; *124. *Rosa Bonheur*, Team of horses (1852); 141. *Th. Gudin*, Scottish coast (1859); 133. *N. Diaz*, Nymph and Cupid (1851); 81. *Ary Scheffer*, Christus Consolator (Luke iv; 1837); 153. *A. Calame*, Landscape; *130. *A. Decamps*, Town in Asia Minor (1846); 136. *E. Fichel*, Connoisseurs in a studio; 157. *A. Pettenkofen*, Gipsy (1857). — 80. *Ary Scheffer*, Greeks of the War of Liberation.

Room III. 95. *A. Schelfhout*, Shipwreck on the coast of Holland. On stands: *J. van der Ulft*, The Dam in 1653 (from the 'Atlas van Amsterdam'; see p. 367); *Th. Géricault*, Raft of the 'Medusa', sketch for the celebrated picture in the Louvre. Here and in the following rooms are modern water-colours by *Marilhat*, *A. Decamps*, *H. Leys*, *J. Bosboom*, and others, as well as engravings, etchings, and drawings by *A. Dürer*, *Rembrandt*, etc. Among the engravings is Rembrandt's 'Hundred Florin Plate' (No. 39; p. lxiii), the left of the chimney-piece.

Other drawings by earlier masters (*Rembrandt*, *Dou*, *A. van Ostade*, *A. van de Velde*, *Rubens*, *Van Dyck*, etc.) and the '*Atlas van Amsterdam*', bequeathed to the city by M. Splitgerber in 1879, are shown on Thurs. and Sat. on application to the 'Museum Bewaarder' (fee 50 c., devoted to charity).

The Walloon Orphanage (*Walenweeshuis;* Pl. 19, E 5), at the corner of the Prinsen-Gracht and Vyzel-Gracht, deserves a visit on account of the regent-pieces by *B. van der Helst*, *W. Vaillant*, and *A. van den Tempel.*

The most important streets in the S. quarter of the town are the bustling Utrechtsche Straat (Pl. E, F, 4, 5), leading from the Rembrandt-Plein (p. 364) to the Frederiks-Plein, the *Vyzel-Straat* (Pl. E, 4, 5), and the Leidsche Straat (Pl. D, 4, 5), leading from the Konings-Plein to the Leidsche Plein (see below).

In the Frederiks-Plein (Pl. F, 5) is the **Paleis voor Volksvlyt**, a glass and iron structure by *Cornelis Outshoorn*, with a dome, 190 ft. high, surmounted by a statue of Victory, and a hall, capable of containing 6000 visitors, for exhibitions, concerts, and theatrical performances (see p. 353). Behind the Paleis is a garden, round which runs a covered *Gallery*, with shops, cafés, etc. The Sarphati-Straat and Roeters-Straat lead hence to the N.E. to the Zoological Garden (p. 364). — The adjacent *Hooge Sluis* (Pl. F, 5) and the *Amstel Bridge*, between the Amstel-Dyk and the Weesper-Zyde (Pl. G, 5; tramways 3, 4, 5, & 7, p. 353) command pretty views of the Amstel.

From the Frederiks-Plein the Wetering-Schans (Pl. E, D, 5) leads to the W., passing near the Ryks Museum (see below), to the busy Leidsche Plein (Pl. D, 5), in which stands the *Stads Schouwburg* (p. 353), constructed in 1890-94, entirely of stone and iron. — A little to the N.W., in the Marnix-Straat, is the new building of the *Commercial School* (Pl. C, 5). To the S.W. we may proceed by the Singel-Gracht (p. 357), along the Stadhouders-Kade (l.), and past the Vondel Park (p. 393) to the *Ryks Museum.*

d. The Ryks Museum.

The ***Ryks Museum** (Pl. D, E, 6), an imposing brick and stone building covering nearly 3 acres of ground, was erected in 1877-85 from the plans of *P. J. H. Cuypers* in the Dutch Renaissance style of the first half of the 16th century. The Principal Façade (N.) is turned towards the Stadhouders-Kade. The sculptures with which it is adorned are by *Frans Vermeylen* of Louvain and *Bart van Hove* of Amsterdam. The central gable, which is flanked by towers, is surmounted by a statue of Victory by Vermeylen. The alto-relief above the archway contains an allegorical figure of the Netherlands, receiving the homage of the Dutch artists. The figures in encaustic painting (designed by *G. Sturm*), in the pediment and on the towers, symbolize the Dutch towns and provinces.

The arrangement of the interior of the Museum will be easily understood from the accompanying plans of the groundfloor and first floor. The general director ('Hoofd-Directeur') of the Museum is Baron B. W. F. van Riemsdyk, whose office is in the E. wing of the building. The collections are open to the public daily, free, except Mon. (see p. 355). Visitors may avail themselves of Tramways Nos. 2 & 10 (p. 353), both of which pass near the Museum.

The following pages supply all the information necessary for a Short Visit to the Museum; but those who wish to explore it more thoroughly are advised to procure the 'Beknopte Gids door's Ryksmuseum' (1902; 25 c.). There are also three sectional catalogues: Catalogus van het goud en zilverwerk (1902; 20 c.); Catalogus van de textiele Kunst (1903; 20 c.); Catalogus der Schilderyen (1903; 50 c.), for the collection of older paintings and the modern section. These are all for sale at the entrance and in the anteroom of the first floor, where photographs of the more important pictures may also be purchased.

On the groundfloor of the W. wing is a simple *Restaurant*, which closes 1/2 hr. after the Museum. Entrances from the Cabinet of Engravings (p. 373) and from Room No. 265 of the picture-gallery, as well as from the street.

Ground Floor.

Entering by the E. portal, to the left of the archway, we first reach the Dutch Museum *(Nederlandsch Museum voor Geschiedenis en Kunst)*, which occupies the E. half of the groundfloor and presents an interesting survey of industrial art in the Netherlands from the time of Charlemagne to the beginning of the 19th century (director, Mr. A. Pit).

The *Hall* (sticks and umbrellas given up, to the left) is adorned with a group of David and Goliath (18th cent.), models, etc. — To the right is the staircase to the collection of ancient paintings (p. 376); to the left, the entrance to the Domestic Interiors (p. 371). We, however, proceed in a straight direction and descend a flight of steps to the large —

East Court (No. 211), covered with a glass roof and chiefly containing objects belonging to the *Military, Naval, and Colonial Collections*. Here we first turn to the left to the —

N. Side. To the right is the *Collection of Weapons and Uniforms*, arranged in five sections, of which the third contains objects belonging to the city of Amsterdam: Fortress-guns of the 17-18th cent.; halberds; shield of tortoise-shell, with an equestrian portrait of Prince Frederick Henry; small banners of the Dutch provinces in the 17th cent., with coats-of-arms painted on silk; military and sporting pieces with inlaid, engraved, and chased ornamentation; helmets, armour; models of guns; uniforms belonging to King William III. and his sons; uniforms, weapons, and equipments of the Dutch army. Above are captured English and Spanish naval flags.

E. Side. To the left, continuation of the above collection. To the right, Room from the house built for himself by the architect *Jacob van Kampen* (p. 357) at Amersfoort, with paintings by himself and the motto 'el todo es nada' ('all is vanity'). In the middle is a model of the Royal Palace (p. 360). Adjacent is a room from Hindeloopen (p. 403).

S. Side. *Naval Collection.* Models of dry-docks, windlasses, etc. On the wall to the right, portraits of presidents of the Dutch East India Company (p. 356); to the left, pictures of the Company's factories (17th cent.).

W. Side. Naval Collection continued. Model of the E. lock at Amsterdam; relief of the dockyard at Hellevoetsluis; old firearms from Lombok (comp. p. 371); costly cannon presented to the Dutch Government by a Javanese prince; several small field-pieces (17th cent.). The centre of the W. wall is occupied by a model of the monument (designed by *Cuyper*) erected in Batavia to the Dutch who fell in Acheen (Sumatra) in 1873-80, with a statue by *Bart van Hove.* On the right are captured Indian guns, and on the left guns which belonged to the Dutch East India Co. in the 17th and 18th centuries. In front of the wooden statue of Stadtholder William II. are a mortar of the second half of the 14th cent., two elegant little cannon of 1678, and a handsome piece bearing silver-gilt initials and the Saxon arms, probably presented to Stadtholder William III. (d. 1702). Above are Swedish flags, captured in 1658 by Admiral Wassenaar.

In the glass-cabinet and desk-case beside the reliefs of Hellevoetsluis are the *Relics of the Expedition of Barents and Heemskerck* (comp. p. 359), who explored Nova Zembla in 1596 in an attempt to find a N.E. passage to China round the N. Cape. Barents died on Nova Zembla in June, 1597, in consequence of the hardships of the winter spent there; and the relics were discovered in his winter-house on the island in 1871 and 1876 by Capt. Karlsen, a Norwegian navigator, and Charles Gardiner, an Englishman.

In the middle of the court is a large collection of *Models of Ships* of different periods.

The following may be mentioned. In the N. corner of the entrance-wall: 679. Galley built in Holland for Peter the Great. In the middle row: 651. Man-of-war (70 guns), built in 1698. In the row to the right, 353. 'Mercury', a ship of the line of 58 guns (1747); 1259. 'Elephant', a merchant vessel of 1755. On the walls are models of turret-ships, monitors, and other modern vessels.

In the centre of the E. wall, above, is a coat-of-arms from the stern of the British flag-ship 'The Royal Charles', captured by the Dutch in 1667 in their expedition to Chatham. Below is a portrait of Admiral de Ruyter.

Numerous other models illustrative of the art of ship-building and parts of ships are exhibited in the cabinets.

A staircase in the S.W. angle of the court, opposite the entrance, descends to the badly-lighted Basement, in which are tombstones, fragments of architectonic and other sculptures, artistic iron-work, ornamental stove-slabs, and bells; also, reproductions of the crypts of several ancient Dutch churches. From the same corner of the court another staircase ascends to the —

Ecclesiastical Section *(Kerkelyke Afdeeling)* of the Dutch Museum, which illustrates the development of ecclesiastical art in the Netherlands, from the Carlovingian period, through the Romanesque, early-Gothic, and late-Gothic periods, to the 17th century. The rooms here are modelled on Dutch and German churches and have vaulted ceilings.

Room 176. *Carlovingian Period* (8-10th cent.). The architectural features are in the style of a chapel, said to have been built by Charlemagne, on the W. side of the church of St. Servatius at Maastricht. The pavement is a copy of ancient fragments in the minster at Aix-la-Chapelle. The wall-paintings, pillars, vaults, stained glass, and altar are reproductions of old works. To the right, a sculptured tympanum, of the end of the 10th cent., from the abbey of Egmond (p. 399), representing Count Dietrich II. of Holland and his mother before St. Peter; Romanesque and Gothic fonts (12-15th cent.). In the middle is a cast of the shrine of St. Servatius at Maastricht (beginning of the 12th cent.).

Room 175. *Romanesque Period* (11th and early 12th cent.). The architectural features and decorations are mainly copied from the abbey-church at Herzogenrath and St. Servatius at Maastricht. The windows are copies of stained glass of the same period. In the middle are specimens of smith's work (16-17th cent.).

Room 174. *Gothic Period* (late 12th and first half of the 13th cent.). The architecture is modelled on that of the minster of Roermond (p. 440), and the stained glass (Temptation in the Wilderness and six scenes from the Marriage at Cana) is a reproduction of the famous windows in Notre Dame at Chartres. Cast of a tomb in the minster at Roermond.

Room 173. *Gothic Period* (middle of the 13th cent.). The architecture is copied from the cathedral of Utrecht (1251-67); the pavement from the minster at Roermond; and the windows from the most ancient stained glass in Cologne Cathedral. Altar with wooden figures and embroidered antependium of the 15th cent.; wooden sculptures of the Dutch and German schools, some of them painted (15-16th cent.).

Room 172. *Gothic Period* (14th cent.). The architecture is copied from the church of St. Nicholas at Kampen (1369) and the St. Jans Kerk at 'S Hertogenbosch; the mural paintings from the cathedrals at Freiburg and Mayence, the church of St. Bavo at Haarlem, and the parish-church (now pulled down) at Sevenum; the stained glass from the church of St. Nicholas at Kampen. On the stands by the window are wooden sculptures from the organ-case of the church of Naarden (after 1500). In the middle are ten bronze *Tomb Statues of members of the Burgundian royal house, by *Jacques de Gérinnes* of Brussels (d. 1462 or 1463).

Room 171. *Gothic Period* (about 1400). The vaulting, windows, etc., are copied from St. Michael's Church at Zwolle; the pavement from St. Servatius at Maastricht; the paintings from the church of St. Nicholas at Venlo. Altar with an antependium of ca. 1400; in the corners are other noteworthy carvings. In the middle are Dutch and German wood-carvings (15-16th cent.) and a stone Pietà (Dutch). Under the arch leading to the next room is an original wall-painting of the 14th cent. (under glass).

Rooms 167 and 166. The central pillar is a reproduction from the church at Wouw; the pavement from the cathedral at St. Omer. The architectural features of the *S. Section* (167) are copied from churches at Wouw and at Deventer; the mural paintings from churches at Venlo, at Blitterswyk, and at Tholen; the stained-glass windows from the church of Hulst (15th cent.). — In the *N. Section* (166) the painting is copied from churches at Utrecht and at Kampen; window from the tower of the church at Ransdorp (beginning of the 16th cent.). — Beside the entrance: Engraved copper tablets from the tomb of Gysbert Willemsz de Raet (d. 1505) in the Church of the Holy Sepulchre at Gouda. Gothic *Pulpit from the convent-church at Uden (end of the 15th cent.). Embroidered antependium. Copy of the large wall-painting in the Dominican church at Maastricht (1337). Three *Cases* contain ecclesiastical vessels, candelabra, censers, monstrances, and chalices, chiefly of the 15th cent.; crook of a crozier (French, 14th cent.) and other ivory carvings; bronzes; winged altar with paintings on glass (1500).

Room 168. Reproduction of the chapel of the Cistercian convent at Aduard, in the province of Groningen, a brick edifice of the early 13th century. The wall-painting is copied from the church of St. Martin-des-Champs at Paris, and the stained glass from patterns of the 13th century. — We retrace our steps through Rooms 167 and 166 to —

Room 165. *Church Architecture of the 17th cent.*, in the style of the Protestant churches designed by Hendrik de Keyser (p. 357) and Vredeman de Vries. The W. (left) stained-glass windows are reproductions of those in the Oosterkerk at Hoorn, the first showing the arms of Alkmaar (1573), the second representing the sea-fight of Hoorn between the Dutch and the Spaniards in 1573. The N.E. window (opposite), from the convent of St. Agatha, has a kneeling portrait of Prince Maurice of Orange. The S.E. window is from the Protestant church at Oostburg. Pulpit from the church of Susteren (after 1600). Model of the organ of the church in the Stroomarkt at Amsterdam before the fire of 1823. — Show-case with bindings and leather caskets of the 16th and following centuries.

The following rooms are devoted to **Civic and Domestic Industrial Art**, and include a highly interesting series of apartments in the old Dutch style.

Rooms 164, 163. *Council Chamber*, of the end of the 14th cent., the ceiling being an exact copy of that in the town-hall of Sluis, dating from 1396. Cast of a chimney-piece (15th cent.) from the town-hall at Bergen-op-Zoom (p. 291). Large Gothic cupboard, from a convent in Utrecht (14th cent.); above, two pieces of tapestry (end of the 15th cent.), with fantastic scenes from the Burgundian court. Oriental carpets, ecclesiastical vestments, and costly textile fabrics (catalogue, see p. 368). The cases by the E. wall contain fringes and borders of copes and chasubles.

Rooms 162, 161. *Magistrates' Room of the 15th cent.*, arranged in imitation of a room in the town hall at Zwolle. The balustrade round the chimney-piece is adorned with original heads (lions, dogs, etc., as shield-bearers), from the ancient Court of Holland at The Hague, founded by Charles the Bold. On the walls, Flemish tapestry, of the first half of the 16th century.

Case 1 (to the left). Brass, copper, and bronze articles. — *Case 2.* Tinware. — *Case 3.* Smith's work of the 16-17th centuries. — *Case 4.* Copper fonts and basins (15-16th cent.).

Room 158. On the walls are pictorial representations on plaques of Delft porcelain. To the left are the double-portals of a house at Rotterdam (ca. 1650), in carved wood, painted green. Opposite is a similar door. — The adjoining room, to the right (kitchen), contains a fine spiral *Staircase* from Cologne (end of the 17th cent.) and wall-panelling in Delft porcelain. — A modern wrought-iron door leads to —

Room 157, containing the collections of **Works in Gold and Silver* (catalogue, see p. 368). On the walls, old tapestry.

Wall Case to the left. Children's playthings in silver.

Central Case 1. Treasures from the island of Lombok, near Java, captured in 1894.

Case 2 (window-wall). Large silver dish and tankard and other articles, formerly in the possession of Admiral Tromp (p. 302).

Case 3. Five *Reliefs in chased silver, with scenes from the life of General Spinola, by *Matth. Melin* (ca. 1630), a Flemish master; *Atlas supporting the globe, in embossed silver, by *Paul van Vianen* (1610); below, articles formerly in the possession of Admiral de Ruyter, including an enamelled gold goblet, presented by the Dutch Estates, to commemorate the ascent of the Thames by his fleet in 1667 (p. xxxix); Limoges and other enamels (12-17th cent.), among them a curious rendering of the Judgment of Paris (1520).

Case 4 (within a railing). Treasure of the Sultan of Lombok (see p. 371); short sword from Madura, with gemmed hilt and golden scabbard; Singalese sword with golden scabbard.

Case 5. Silver cups and dishes. — *Case 6.* Ecclesiastical vessels; silver bust (reliquary), by *Elyas Scerpsweert* (1362).

Cases 7 & 8. *Silver Plate and other valuables belonging to the city of Amsterdam: drinking-horns, including the fine silver *Drinking-horn of the guild of St. Joris (1566), which appears in Van der Helst's painting of the Banquet of Arquebusiers (p. 379); silver-mounted drinking-horn (1565) of the Guild of St. Sebastian, which appears in Van der Helst's painting of the presidents of the Guild (p. 378); corporation chains and batons; five silver-gilt stands for tumblers (1606); ornamental *Dish and goblet, by *Adam van Vianen* (1614).

Case 9. Silver articles belonging to guilds and corporations (15-18th cent.). — *Case 10.* Silver ware, chiefly from Augsburg and other places in Germany. — *Case 11.* Electrotype reproductions.

By the two *Central Pillars.* Works in silver filigree; ornaments. — *Window Cases.* Small plaques of lead and bronze (German and Dutch; 16th cent.); watches, snuff-boxes, bonbonnières, knives, forks, and spoons.

Corner Cupboard. Oriental weapons and ornaments; works in silver filigree.

Quitting this room, we turn to the right and enter —

Room 156 (badly lighted, as are also the following rooms 155-151). Wall-panelling and Delft plaques (early 17th cent.); Dutch cabinets (17-18th cent.).

Room 155. Wall-panelling and chimney-piece from Dordrecht (1626). The ceiling (Morning and Evening, probably by *Th. van der Schuer*, about 1678) is from the bedchamber of Queen Mary of England, consort of William III, formerly in the Binnenhof at The Hague. Gilt-leather hangings and other furniture of the same period.

Room 154. Panelling and chimney-piece from the early half of the 17th cent.; ceiling from the apartments of the Princess Mary Henrietta Stuart, wife of William II., at The Hague. Gilt-leather hangings and other furniture of the latter half of the 17th century.

Room 153 represents an apartment in the house of Constantin Huygens at The Hague, in the style of Louis XIV. (end of the 17th cent.). The ceiling, by *G. de Lairesse* of Amsterdam, represents Apollo and Aurora. In the middle, old chairs. By the window, objects in mother-of-pearl.

Room 152. Ceiling from the Governor's palace at Leeuwarden (latter half of the 17th cent.); leather hangings, candelabra, etc., of the early 18th century. — The wall-case contains ivory-carvings from India and China. — Cabinet 152a (adjoining). *Chinese Boudoir* from the Governor's palace at Leeuwarden (latter half of the 17th cent.).

Room 151. Ceiling and chimney-piece of the end of the 17th century. Gilt-leather hangings of the 18th century.

Room 146. Rococo cabinet. Fine stained glass of the 16th cent. in the window.

Room 147 is in the Gothic style of the 15th century. Panelling and chimney-piece from Utrecht. Gothic chandelier (bronze; 15th cent.). Fine Gothic cupboards.

Room 148. Chimney-piece in the Renaissance style of the 16-17th centuries. Renaissance cabinets (16th cent.). By the walls a number of reliefs in alabaster. Stained glass.

Room 149. Renaissance panelling, chimney-piece, and bedstead (16th cent.). The wall-cases contain carved-wood plaques, Caryatides, and alabaster-reliefs.

Room 150. In the middle is a small ebony cabinet, a German work of 1631. Stained glass of 1600.

Room 150a (to the right). Bedstead and chimney-piece of the 17th cent., from a house at Amsterdam

We now return through Rooms 150-146 to the staircase and the E. entrance (p. 368).

The Western Half of the Ground Floor. — The Western main entrance also gives admission in the first place to a *Hall*. We turn to the right and enter —

Room 203, which contains the important and valuable collection of ***Porcelain, Fayence, and Lacquer Work.**

To the right and left of the entrance, in frames, wall-tiles from Tunis. — By the entrance-wall, Group of large Chinese and Japanese vases in front of silk hangings with Chinese patterns (European work of the 18th cent.). — The outer (left) row of glass-cases contains *Chinese and Japanese Porcelain;* Cases 1 & 2. *Blue Chinese Ware;* Case 3. *Green* and *Crackle Porcelain;* Case 4, *Japanese Porcelain;* Case 5, specimens of the so-called *Royal Blue Porcelain*. — The cases to the right, in the S. row, contain porcelain and copper decorated with enamels resembling reliefs (chiefly domestic scenes; two scenes after Watteau). By the S. window-wall are early-Chinese, Japanese, and European porcelain.

The cases by the window-wall and those of the outer row to the right contain *Delft and other Dutch Fayence and early-Dutch Porcelain*. In the cases at the end of the room are *Turkish and Oriental Fayence* (Damascus dish of the 15th cent.). Two cases contain fine *Italian Majolica* (15-16th cent.). In the middle are two cases with *Japanese Lacquer Work*.

Room 202 (corner-room) contains the important collection of **Glass** (r.) and **Stoneware** (l.).

In the two front-cases and in Case 3 (to the left) is *Dutch Glass* (17-19th cent.), with engraved designs. Case 4 (r.) contains glass with designs curiously cut and embellished by the diamond-point (17-18th cent.), including numerous fine examples. Case 5 (l.). *Venetian Glass*, with German and Dutch imitations. Case 6 (r.): So-called 'Hedwig's Cup', a Byzantine work of the 12th cent., with figures of animals; modern glass (17-18th cent.). Cases 7 & 8. Dutch cut glass (17-18th cent.).

The other cases contain *German Stoneware* from the Lower Rhine (Raeren, Frechen, Siegburg), Nassau (Westerwald), and Franconia (Kreussen). — Fine chimney-piece in a pseudo-classical style, by *A. J. Vinckenbrinck*.

Rooms 202 & 203 are adjoined by the —

***Cabinet of Engravings** (*Prentenkabinet;* Rooms 198, 197), which contains a highly valuable collection of about 300,000 plates (many unique examples), about 5000 drawings, and a historical atlas of the Netherlands. Director, Mr. E. W. Moes. The exhibition in the middle of the room illustrates the development of the graphic arts. The other plates on exhibition are frequently changed. A special room is reserved for students. — On the rear-wall of the show-room are *Pastels by *J. J. E. Liotard* (d. 1789) of Geneva.

The staircase to the right, at the beginning of the print-room, descends to the *Restaurant* (p. 368).

The **Library**, to the S. of the Cabinet of Engravings, occupies the S.W. wing of the building and extends through all three stories, the communication being maintained by an elegant iron staircase. Adm., see p. 355.

Adjoining the Cabinet of Engravings on the E. is Room 189, containing the **Modern Pictures** (catalogue, see p. 368) and **Sculptures of the 17th Century.**

In the N. Half of the room are a few portraits of artists and some paintings by *Adr. de Lelie*, representing meetings of the 'Felix Meritis', or Academy of Art, founded in 1788.

In the S. Half of the room is the Van Lynden Bequest (1900), consisting of modern paintings, chiefly of the French and Dutch schools. 1st Section: 778. *N. Diaz*, Idyl (1853); 726. *C. Corot*, Pond in a wood; 2579. *A. Vollon*, Harbour at Dunkirk; *2676. *J. M. N. Whistler*, Effie Deans; 765. *Ch. Daubigny*, Beach-view; 731. *Th. Couture*, Love of gold; 1518. *J. Maris*, Harbour-view; 729. *G. Courbet*, Apples; *838. *Jules Dupré*, Moorland road; 1519. *J. Maris*, Sea-piece; 1548. *H. W. Mesdag*, Calm sea; *768. *A. Decamps*, Looking for truffles; 728. *Courbet*, Rocky scene; 1516. *Antonio Mancini*, The poor child. — 2nd Section: 2030. *A. T. Ribot*, Fish; *1642. *Monet*, The mountain-path (1884); 1534. *Ant. Mauve*, Pasture with cattle; 727. *Courbet*, Wooded landscape; 631. *E. Breton*, Breakers (1874); 769. *E. Delacroix*, Christ on the Mt. of Olives (1861); 2064. *Th. Rousseau*, Ravine with wolves; 2332. *Const. Troyon*, The capstan; 766. *Daubigny*, Autumn landscape; 1520. *W. Maris*, Pasture with cattle.

Sculpture Room. By the entrance-wall: *R. Verhulst* (?), Bust of Charles II. of England; *Hendrik de Keyser*, *Bust of the wine-merchant Coster (1608), *Coloured terracotta bust of an unknown man. — By the right window-wall and by the rear-wall are the original red terracotta *Models of the sculptures on the Raadhuis (p. 362) by *A. Quellin*, which are much more characteristic of the master's style than the marble reproductions. — In the middle: *H. de Keyser* (?), Figure of Madness, from the Dolhuis mentioned at p. 391. Under glass: *H. de Keyser*, Model for the recumbent tomb-figure of William of Orange (p. 303). — The first glass-case contains small sculptures, mostly in bronze, including a cast after the wax model of *Michael Angelo's* bronze statue of David (1502), which was taken to Blois in 1508 and afterwards disappeared. In the case to the right are ivory carvings, including a *Family of satyrs (relief) by *G. van Opstal*, and a *Death of Adonis and *Guitar-player by *F. Bossuit.*

We next enter two rooms (Nos. 188 and 186 on the Plan) occupied by the **Antiquarian Society** (p. 364). The fine old furniture of these rooms dates from the 17th cent.; and they also contain leather hangings, and a few paintings. Among the last are: View of Egmond Castle (16th cent.); portrait of Burgomaster Pieter Dirksz of Edam (1583), surnamed 'Langebaard'; portraits of the 17th century. — We now return to R. 189 and at the end of it turn to the left into the —

Extension *(Fragmentengebouw)*. — The Corridor contains some unimportant pictures of the first half of the 19th cent., including a portrait of Louis Bonaparte, King of Holland, by *Chas. H. Hodges* (1809; No. 1192). — Vestibule. To the left, 1672. *L. Moritz*, Andr. Snoek, the actor; to the right, 2148. *J. B. Scheffer*, Mme. J. C. Ziesenis-Wattier, the actress.

Room 342 contains a collection of **Modern Paintings** and watercolours lent by *Mr. J. C. J. Drucker:* *1519 a-v. *J. Maris*, Landscapes; 1520a. *W. Maris*, Cows; *A. Mauve*, 1534a-g. Heath at Laren and other landscapes, 1534h. Artist's studio; 1742a. *A. Neuhuys*, The cradle; 2283a. *L. Alma Tadema*, Egyptian widow. The room also contains a number of excellent watercolours by *J. Maris*, *A. Mauve*, *A. Neuhuys*, *G. J. Poggenbeek*, and *H. Weissenbruch*.

Room 343, with a timber-ceiling from Dordrecht, contains portraits of the 17th cent.: 928. *G. Flinck*, 1371-73. *Phil. Koninck*, Portraits of Joost van den Vondel, the poet (p. 393); 1092. *Frans Hals*, John Barclay. — A staircase ascends from here to a Cabinet (No. 349) containing Turkish street-scenes, scenes from popular Turkish life, and other works by *J. B. van Moer* (1727). — We return through R. 342 and pass to the right into —

Room 344, containing pictures of the 19th century: 11. *A. Allebé*, The autumn of life; 377. *Artz*, Orphanage at Katwyk-Binnen; 532. *B. J. Blommers*, The knitter, *G. H. Breitner*, 622. Artillery among the dunes, 623. Wind and rain; 942. *P. J. C. Gabriel*, Wind-mill at Poeldyk; 1019. *J. H. L. de Haas*, Cattle; *Jos. Israëls*, 1286. Portrait, *1285. 'Alone in the world', 1287. Veltman, the actor; 1517. *J. Maris*, View of a town; 1742. *A. Neuhuys*, The lovers. — 1862. *J. W. Pieneman*, Battle of Waterloo (26 ft. by 18 ft.); in the centre is the Duke of Wellington with his staff and the wounded Prince of Orange, afterwards King William II. (painted in 1824). — No number, *Th. Schwartze*, General Piet Joubert; 2547a. *Jan Veth*, Messchaert, the singer.

Room 345, an old-fashioned and badly-lighted apartment, contains a few old paintings of little note. From this point we may ascend to a Cabinet (No. 347), with comparatively valueless pictures of the first half of the 19th cent., or descend to the —

Basement Rooms, containing objects of domestic life and the like.

Room I. Old musical instruments. — Room II. Toys.

Room. III. *Collection of Costumes*, including ladies' and gentlemen's *Costumes of the late 18th cent., in admirable preservation. The table-cases contain a collection of lace and gloves.

Room IV., in the style of Louis XV., with a ceiling-painting by Jac. de Wit, contains memorials of Peter the Great, the princes of the house of Nassau-Orange, Cornelis de Witt (p. 319), and the naval heroes, Corn. Evertsen, De Ruyter, Piet Hein, and others. Also two so-called doll's houses (see p. 429).

Room V. *Dutch Carriages and Sledges*, chiefly of the 17th and 18th cent., some adorned with carving and painting; carriages upon runners, of the kind once common in Holland; sedan-chair of the 17th cent.; hunting-cart with paintings by Aart Schouman (18th cent.); berlin of King William I.; two elegant Dutch chaises, of the kind still used in trotting-matches and (in a modified form) in the country. This room, the adjoining room to the left, and the corridor contain the extensive **Collection of Dutch National Costumes.*

Room VI. Casts of modern Dutch Sculptures. — We now ascend to the court.

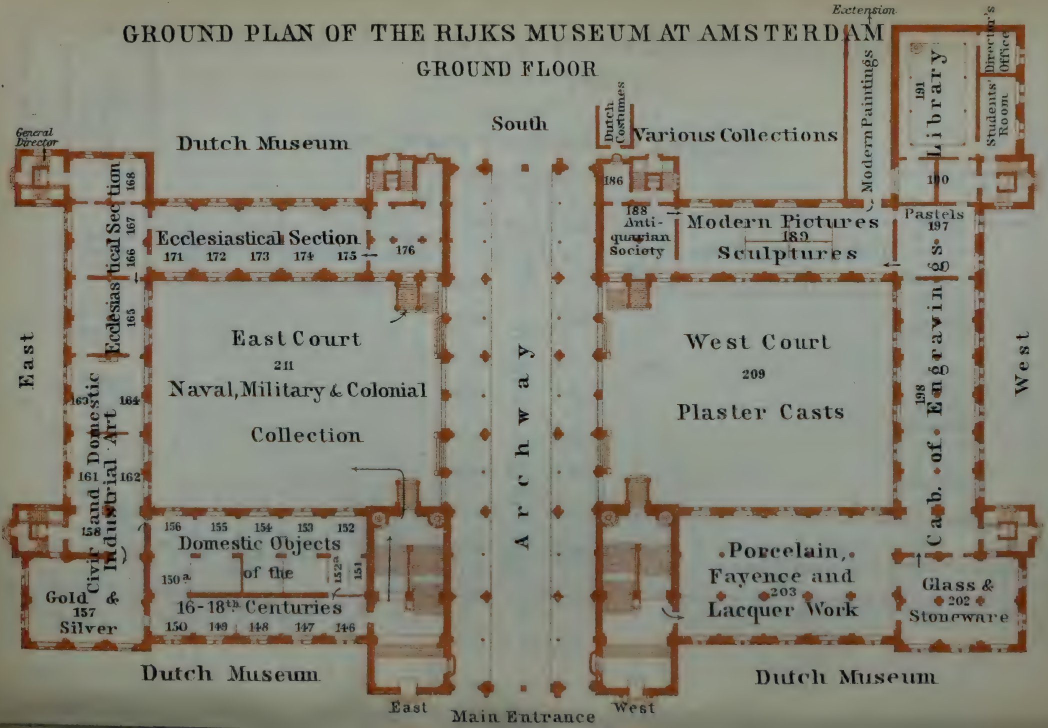
The West Court (No. 209) contains the **Plaster Casts** of older works, the most interesting of which are those from Dutch works of art. — In the centre is a late-Gothic oaken rood-screen, from the church of Helvoirt (ca. 1500). On the upper part of the W. wall is the colossal organ-case from the Lutheran church at Amsterdam, with wood-carvings by Ph. Tideman. The organ-cases from Scheemda, Utrecht, etc., are also originals.

First Floor.

The staircases in the E. and W. vestibules lead to the first floor, which is almost entirely occupied by the ***Gallery of Ancient Paintings.** The Museum collection of paintings *(Schilderyen-Verzameling)*, consisting mainly of Dutch works, is, next to the gallery at The Hague, the finest in Holland. It was founded by King Louis Bonaparte, who caused those works of art belonging to the Prince of Orange that had not been removed to Paris in 1795 to be collected in the Huis ten Bosch at The Hague (p. 328), and afterwards to be taken to Amsterdam when his residence was transferred to that city in 1808. *Rembrandt's* 'Night Watch' and 'Staalmeesters' and *B. van der Helst's* 'Banquet', which are still the chief boast of the gallery, were loaned to the collection by the City of Amsterdam in the same year; and it has since been greatly increased by purchases, gifts, and bequests. From 1815 until 1885 the gallery occupied somewhat cramped quarters in the Trippenhuis (p. 363). On the building of the new museum, the royal collection was increased by the addition of the *Van der Hoop Collection* (with numerous masterpieces), and of 165 corporation and regent pieces from the Raadhuis, the Huiszitten-Huis, etc., which convey an admirable idea of the industrious and cheerful race that waged war with the might of Spain during the 16th and 17th centuries. The *Collection of Modern Pictures* (founded in 1838) from the Pavilion at Haarlem was also transferred hither, and is now shown on the groundfloor

GROUND PLAN OF THE RIJKS MUSEUM AT AMSTERDAM

GROUND FLOOR



Extension
General Director
Dutch Museum
South
Dutch Costumes
Various Collections
Modern Paintings
191 Library
Director's Office
Students' Room
168
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165
Ecclesiastical Section
Ecclesiastical Section
171 172 173 174 175
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188 Anti-quarian Society
Modern Pictures
189
Sculptures
190
Pastels 197
East
East Court
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Naval, Military & Colonial Collection
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Civic and Domestic Industrial Art
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Gold & Silver 157
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Domestic Objects of the 16-18th Centuries
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Archway
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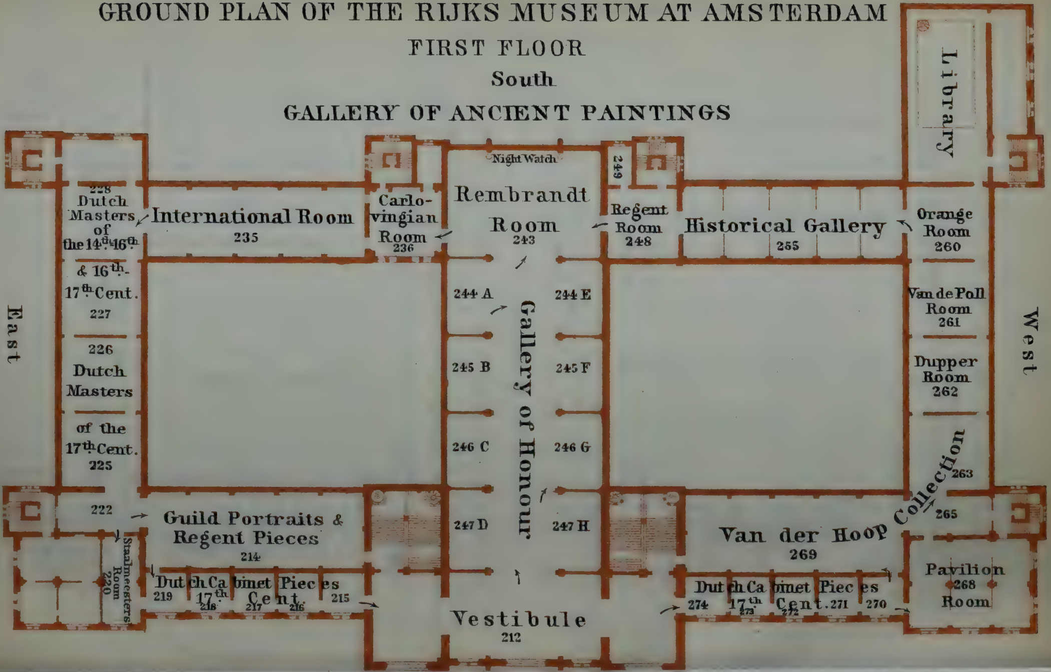
Cab. of Engravings
West
Porcelain, Fayence and Lacquer Work
203
Glass & Stoneware
202
Dutch Museum
Dutch Museum
East
Main Entrance
West

GROUND PLAN OF THE RIJKS MUSEUM AT AMSTERDAM

FIRST FLOOR

South

GALLERY OF ANCIENT PAINTINGS


East
West
Library
228 Dutch Masters of the 14th-16th & 16th-17th Cent.
227
226 Dutch Masters of the 17th Cent.
225
International Room
235
Carlovingian Room
236
Night Watch
Rembrandt Room
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249
Regent Room
248
Historical Gallery
255
Orange Room
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Van de Poll Room
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Dupper Room
262
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Collection
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244 A
244 E
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Gallery of Honour
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Guild Portraits & Regent Pieces
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Staalmeesters Room
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Dutch Cabinet Pieces 17th Cent.
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Vestibule
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Van der Hoop
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Dutch Cabinet Pieces 17th Cent.
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Pavilion
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Room

(p. 375, 374), along with the recent acquisitions. The gallery contains over 3000 works, including a considerable proportion of mediocre canvases interesting to few but students and historians of art. Alterations in the arrangement of the pictures are remarkably frequent. Catalogue, see p. 368. Director, Baron van Riemsdyk (p. 368).

The large Vestibule (No. 212), which we enter first, is adorned with a few paintings, busts of distinguished Dutchmen, and fine stained-glass windows, executed by *W. J. Dixon* of London. The three middle windows refer to the chief periods of Painting, Architecture, and Sculpture, and the two side-windows to the other Arts and to Science, while the twelve upper panes represent the various professions and trades, the seasons, months, etc.

From the Vestibule we first enter the large Gallery of Honour, which is adjoined by four badly lighted cabinets on each side, while behind is the Rembrandt Room, with the celebrated 'Night Watch' (p. 377). — We begin with the cabinets to the left.

Cabinet I (No. 247 D). To the left: *446. *Adr. C. Beeldemaker*, Return from the hunt, the chief work of this rare master (1653); 2552. *Jan Victors*, Joseph interpreting the dreams (1648); 2249. *Jan Steen*, The devil's rampart; *505. *Abr. van Beyeren*, Fish; above, 1910. *Paul Potter*, Bear-hunt (1649; practically repainted by J. W. Pieneman).

Cabinet II (No. 246 C). To the left: *991. *J. van Goyen*, The Valkhof at Nymwegen (1641); 2076. *J. van Ruysdael*, Torrent; 2564. *Sim. de Vlieger*, Rough sea (1640); 829. *Karel du Jardin*, Ger. Reynst of Amsterdam, the art-collector; 2551. *Jac. Victor*, Poultry (1672); 382. *Jan Asselyn*, Swan, as symbol of the watchfulness of Grand Pensionary John de Witt (p. 319); *Melchior d'Hondecoeter*, 1222. The alarmed hen, *1228. Poultry; 2547. *Frans Verwilt*, The admiral's son (1669).

Cabinet III (245 B). To the left: *1501. *Nic. Maes*, The endless prayer; 1223. *M. d'Hondecoeter*, The menagerie; above, 399. *J. Backer*, Regents of the Huiszitten-Huis; 1632. *Claes Moeyaert*, Choosing a suitor; 899. *Nic. Elias*, Reinier Hinlopen (1631); 1634. *Claes Moeyaert*, Parable of the wedding-garment (Matt. xxii, 11-13); 2615, *2614. *Jan Weenix*, Dead hares; 919. *B. Fabritius*, The architect W. van der Helm of Leyden, with his wife and child (1655).

Cabinet IV (244 A). To the left: *2469. *W. van de Velde the Younger*, The Y at Amsterdam (1686); 2616. *Jan Weenix*, Dead game (1714). — 823. *Karel du Jardin*, Five directors of the House of Correction sitting and standing at a table, and a servant (1669). The connoisseur will be surprised to find this fine corporation-picture painted by the well-known painter of pastoral subjects.

*1224. *Melchior d'Hondecoeter*, Pelican, ducks, and peacock ('la plume flottante').

'No one has painted cocks and hens, ducks and drakes, and especially chickens, so perfectly as Melchior d'Hondecoeter. He paints such families with insight and sympathy, as Italians paint the mystical Holy Family; he expresses the mother-love of a hen as Raphael expresses the mother-love of a Madonna . . . . Of the eight pictures by Hondecoeter in the Museum of Amsterdam, 'the floating feather' is the most famous. The faintest breath of wind would blow it away'.

Burger. Musées de la Hollande.

1747. *Adr. van Nieulandt*, Procession of lepers at Amsterdam in 1604 (painted in 1633). — We return along the other side of the gallery.

Cabinet V (244 E). To the left: above, 550. *Ferd. Bol*, Naaman the Syrian and the prophet Elisha (1661); 403, 404. *Jan de Baen*, The ambassador Hieron. van Beverningk and his wife (1670), in beautifully carved old frames; between these, 890. *Nic. Elias*, Capt. Raephorst and his company; *B. van der Helst*, 1139. Andreas Bicker, Burgomaster of Amsterdam (1642); 1140. Gerard Bicker, judge of Muiden; between these, 363. *Pieter van Anraadt*, The general's farewell; above, 546. *F. Bol*, Instruction (1663).

Cabinet VI (245 F). To the left: 1832. *Jürgen Ovens*, Pieter C. Hooft, the poet (copy after J. van Sandrart); 1296. *Corn. Janson van Ceulen*, J. P. Reael (1648); 1233. *G. Honthorst*, The merry fiddler (1623); *750. *A. Cuyp* (more probably *Flemish School?*), Cocks fighting; above, 1341. *Th. de Keyser*, Capt. J. de Vries's company (1633). 1136. *B. van der Helst*, Four presidents of the St. Sebastian Arquebusiers, seated at a table and examining the plate belonging to the guild; to their left is a maid-servant, carrying a large drinking-horn (1657; p. 372). 1123. *J. D. de Heem*, Flowers and fruit.

Cabinet VII (246 G). To the left: 2289. *Abr. van den Tempel*, Family group (1671); 1370. *Phil. Koninck*, Clearing in a wood (1676); 2045. *R. Roghman*, Landscape; *1084. *Frans Hals*, Married couple in a garden (formerly described as the artist and his wife; ca. 1624); above, 2568. *H. van Vliet*, Portrait (1663).

Cabinet VIII (247 H). To the left: 2352. *W. van Valckert*, Capt. Burgh's company (1625); *M. d'Hondecoeter*, 1220, Farm-yard, 1219. The philosophical magpie; 897, 898. *Nic. Elias*, Man and wife; between these, 2620. *Jan B. Weenix*, Dead deer; above, 923. *Gov. Flinck*, Four regents of the Kloveniers-Doele (1642).

We now enter the **Rembrandt Room** (No. 243), devoted to *Rembrandt Harmensz van Ryn* (p. lxi). The glass roof is supported by figures of the four periods of the day standing upon colossal marble columns. The frieze shows the chief dates in Rembrandt's life. Opposite the entrance —

**2016 *Rembrandt's* so-called Night Watch, painted in 1642, the master's largest and most celebrated work ($11^3/_4$ by $14^1/_4$ ft.), which is to be transferred in 1906 to a new annexe of the Museum. It represents Captain Frans Banning Cocq's company of arquebusiers emerging from their guild-house ('doele') on the Singel. Comp. p. lx.

In the middle, in front, marches the captain in a dark brown, almost black costume, at his side Lieutenant Willem van Ruitenburg in a yellow buffalo jerkin, both figures in the full sunlight, so that the shadow of the captain's hand is distinctly traceable on the jerkin. On the right hand of the captain are an arquebusier loading his weapon and two children, of whom the one in front, a girl, has a dead cock hanging from her girdle (perhaps one of the prizes). On a step behind them is the flag-bearer Jan Visser Cornelissen. The other side of the picture is pervaded with similar life and spirit, from the lieutenant to the drummer Jan van Kamboort at the extreme corner, who energetically beats his drum. In an oval frame on a column in the background are inscribed the names of the members of the guild. The remarkable chiaroscuro of the whole picture (seen here to greatest advantage in the early morning of a cloudy day) has led to the belief that Rembrandt intended to depict a nocturnal scene, but the event represented really takes place in daylight, the lofty vaulted hall of the guild being lighted only by windows above, to the left, not visible to the spectator, and being therefore properly obscured in partial twilight. The peculiar light and the spirited action of the picture elevate this group of portraits into a most effective dramatic scene, which ever since its creation has been enthusiastically admired by all connoisseurs of art. — Each guild member represented paid 100 fl. for his portrait, so that, as there were originally sixteen in the group, the painter received 1600 fl. for his work. — The painting was successfully cleaned by Hopman in 1889.

To the left of the Night Watch: *1085. *Frans Hals* (1637; completed by *Pieter Codde*), Capt. Reynier Reael's Company of Arquebusiers (the 'Lean Company'), an admirable and characteristic work, full of life and vigour.

*1134. *B. van der Helst*, Company of Capt. Roelof Bicker (32 figures; 1639); in point of size and careful colouring it surpasses the Schuttersmaaltyd (opposite).

To the right of the Night Watch: 892. *Nic. Elias*, Capt. Dirck Theulingh's company (1639).

*1135. *Bartholomeus van der Helst*, 'De Schuttersmaaltyd', or Banquet of the Arquebusiers ('schutters') of Amsterdam, who on 18th June, 1648, are celebrating the Peace of Westphalia in the St. Joris-Doele, or shooting-gallery of St. George ($7^2/_3$ ft. by 18 ft.).

The twenty-five 'schutters', lifesize portraits, are sitting or standing around a richly-furnished table in brisk and joyous mood. In the right corner is Captain Wits, in black velvet with a blue sash, holding a silver drinking-horn (the original now in the Dutch Museum, p. 372) in one hand, and presenting the other to Lieutenant Van Waveren, who wears a handsome pearl-grey doublet, richly brocaded with gold. In the centre of the picture is the ensign Jacob Banning, while to the left a number of other arquebusiers are seen drinking and chatting. The heads are marvellously lifelike, and the drawing bold and minutely correct. The details are perhaps more to be admired than the aggregate effect, which is somewhat marred by the uniformly distributed light and the want of contrast. The hands are strikingly true to nature and characteristic of their owners, and it has been not inaptly remarked that if they were all thrown together in a heap there would be no difficulty in restoring them to the figures to which they respectively belong. — Comp. p. lxv.

Entrance-wall, to the right, 552. *Ferd. Bol*, Abraham entertaining the angels, a large mural painting from a private mansion at Utrecht (comp. p. 289); to the left, 1459. *Jan Lievens*, Allegory of peace (1652).

We now begin our visitation of the East Half of the first floor and proceed to the left, through the Carlovingian Room (No. 236; a reproduction of the Emperor's Hall at the church of St. Servatius at Maastricht, p. 258), to the —

International Room (No. 235), with paintings of the 17th cent., chiefly by Flemish masters. On the left side-wall: 2598. *Seb. Vrancx*, Winter-sports on the Scheldt near Antwerp (1622); 1653. *Flemish School*, Still-life; 1716. *P. Neeffs the Elder*, Church-interior by candle-light (1636); 2092. *Dav. Ryckaert III.*, Cobbler's stall; *2209. *Fr. Snyders*, Dead game; *A. van Dyck*, 853. Repentant Magdalen, 856. Nicolaas van der Borcht, *857. William II. of Orange and his consort Maria Henrietta Stuart, daughter of Charles I. (painted in 1641, the year of the artist's death); *D. Teniers the Younger*, 2292. Guard-room (1641), 2296. Village-fair, *2293. Rest; *Jac. Jordaens*, 1315. Satyr playing the flute, 1316. Miracle of the Tribute Money (Matt. xvii, 27); *2208. *Fr. Snyders*, Fruit and dead game; 2295. *D. Teniers the Younger*, Temptation of St. Anthony; *2065. *Rubens*, Bearing of the Cross, sketch for the painting at Brussels (p. 106); above, 2679. *Jan Wildens*, View of Antwerp from the landward side (1635; an interesting work). — *G. de Crayer*, 737. Descent from the Cross, 736. Adoration of the Shepherds. — 1407. *G. de Lairesse*, Antony and Cleopatra; above, 1831. *Jürgen Ovens*, Cornelius Nuyts (1658); 935. *Fr. Francken II.*, Allegorical representation of the abdication of Charles V. at Brussels in 1555; 1688. *Murillo*, Annunciation; 333. *Italian School*, Martyrdom of St. Sebastian; *2066. *Rubens*, Cimon and Pera; 1715. *P. Neeffs the Elder*, Interior of the old Dominican Church at Antwerp (1636); 367. *José Antolinez*, Madonna in glory; 2595. *M. de Vos*, Man and wife (1570); 650. *P. Brueghel the Younger*, Adoration of the Magi. — We next enter —

Room 228. **Early Netherlandish Masters** (14-16th cent.). To the left: 49. *Early Dutch School* (16th cent.), Christ bidding farewell to his mother; *2189. *Jan van Scorel*, Mary Magdalen. — *Jan van Scorel*, 2190. Solomon and the Queen of Sheba, 2191. David and Bathsheba; between these, 1452. *Lucas van Leyden*, Monk preaching. — 5. *Pieter Aertsz*, Egg-dance (1557); 340. *In the style of Roger van der Weyden*, Descent from the Cross; 722. *J. C. van Oostzaan*, Saul and the Witch of Endor (1526); 587. *H. Bosch*, Quack extracting a stone from a yokel's head (p. 297). — 37. *Early Dutch School*, Memorial picture for the lords of Montfort, who fell in battle in 1345; *Geertgen tot Sint Jans*, 950. Allegory of the Atonement, 951. Martyrdom of St. Lucia; above, 429. *Dirck Barentsz*, Corporation-piece (1566). — 1674. *J. Mostaert*, Adoration of the Magi; *1498. *J. Gossaert (Mabuse)*, Philip of Burgundy (?), Bishop of Utrecht; 723. *J. C. van Oostzaan*, Crucifixion (school-piece); *21. *German School* (rather *Master of the Death of the Virgin* ?), Portrait. — In an adjoining room are some unimportant works of the 16th century. — We turn to the left and enter —

Room 227. **Early Dutch Masters of the 16th and beginning of the 17th Century.** To the left: *2486. *A. van de Venne*, 'Fishers of Souls', a satirical painting referring to the negotiations with Spain during the twelve years' truce (1609-21); Roman Catholic priests and Protestant preachers in boats let down their nets to catch souls. Among the figures are portraits of the Archduke Albert, his wife Isabella, and several others. 2487. *A. van de Venne*, The Harbour of Middelburg. — *2488. *A. van de Venne*, Princes Maurice and Frederick Henry of Orange at Ryswyk Fair (1618); 1877. *Aert Pietersz*, Anatomical lecture by Dr. Seb. Egbertsz (1603); 772. *J. W. Delff*, P. C. van Beresteyn (1592); 392. *H. Avercamp*, Skaters; 2492-95. *A. van de Venne*, The Seasons; 1214. *Gilles d'Hondecoeter*, Rocky landscape (1620); 1659. *P. Moreelse*, Maria van Utrecht, wife of Oldenbarnevelt (1615). — 1426. *P. Lastman* (teacher of Rembrandt), Christ healing lepers; *Aert Pietersz*, 1878. 'Staalmeesters' (see below) of the year 1599, 1879. Fragment of a regent-piece.

Farther on are two smaller rooms (Nos. 226, 225) with **Dutch Paintings of the 17th Century.**

Room I (226). To the left: 1593. *M. van Mierevelt*, Portrait (1626); 2452. *Es. van de Velde*, The ferry (1622); *1349. *Th. de Keyser*, The Meebeek-Cruywaghen family; 1594. *Mierevelt*, Portrait (1631). — 2228. *P. Stalpart*, Mountain-scene (1635); 2099. *P. Saenredam*, Interior of the old Church of Our Lady at Utrecht; 2601. *A. de Vries*, David de Moor (1640). — *2536. *J. Verspronck*, P. J. Schout, Burgomaster of Haarlem (1641); 2454. *Es. van de Velde*, Winter-pleasures; 1585. *Mierevelt*, Jacob Cats, the poet; *Dirck Santvoort*, 2129. Dirck Bas. Burgomaster of Amsterdam, with his family, 2130, 2131. Fred. Alewyn and his wife (1640). — 1835, 1836. *A. Palamedesz*, Man and wife (1652); 2351. *W. van Valckert*, Three lady-managers of the Lepers' Hospital.

Room II (225). To the left: *930. *Gov. Flinck*, Gerard Hulfs (1654); 2260. *Dirck Stoop*, Hunting-party (1649); 1925. *C. Puytlinck*, Dead cocks (1671); 992. *Jan van Goyen*, River-scene (1645); 1122. *Gerrit Heda*, Still-life; 2250. *Jan Steen*, The Disciples on the way to Emmaus; 2566. *H. van Vliet*, Oude Kerk at Delft (1654). — *794. *G. Dou*, Married couple, in a landscape by *N. Berchem;* the heads are wonderfully lifelike, especially the man's. 2713. *Phil. Wouverman*, Riding-school; *A. Cuyp*, 745. Cattle, 743. Cavalry-skirmish; 2448. *A. van de Velde*, The hut (1671); 2034. *Pieter de Ring*, Lobster and fruit. — *1502. *Nic. Maes*, The dreamer; 1912. *Paul Potter*, Orpheus (1650); 1930. *A. Pynacker*, Southern landscape; 1141, 1142. *B. van der Helst*, Married couple (1646). — 4. *W. van Aelst*, Dead poultry (1658); above, 2554. *Jan Victors*, Jacob before Pharaoh (1652); 2582. *Jan Vonck*, Dead birds. — Through a dark adjoining room, containing a portrait (so-called Oldenbarnevelt) by *M. van Mierevelt* (No. 1607; to the left of the door), we reach the —

Staalmeesters Room (220). Near the window on the right: **2017. *Rembrandt*, Syndics of the Guild of the Clothmakers ('de Staalmeesters', literally 'stamp-masters') in 1661 (painted in 1662), from the old guild-house still standing in the Staalstraat (comp. p. lxiii).

Four of the directors are sitting at a table covered with an Oriental cloth, while a fifth appears to be rising impatiently from his seat. In the background is a servant of the guild. Notwithstanding the simplicity of the colours, the prevailing brown hue of the picture, and the absence of strong light, the master has succeeded in producing what may be termed his usual poetry of colour, combined with the most lifelike fidelity. Compared with these heads, the neighbouring portraits appear cold and lifeless.

Opposite: *2018. *Rembrandt*, Fragment of an anatomical piece (comp. p. 313), three-quarters of which were destroyed by fire in 1723; the body is strongly foreshortened and seems to stretch itself as the visitor alters his position (1656). — Here also are several other anatomical subjects and portraits from the Bicker bequest (1879), by *Joach. van Sandrart*, *Jürgen Ovens*, and others. — We return to Room 222 and thence proceed to the right to the room of the —

Guild Portraits and Regent Pieces (214). To the left: 1876. *Aert Pietersz*, Company of Capt. J. de Bisschop (1599); 889. *Nic. Elias*, Four managers ('regents') and the book-keeper of the House of Correction at Amsterdam (1628?); 1340. *Th. de Keyser*, Company of Capt. Cloeck (1632); *2127. *Dirck Santvoort*, Manageresses of the Amsterdam House of Correction (1638); 2587. *Corn. van der Voort*, Managers of the Amsterdam Poorhouse (1618); 1631. *Claes Moeyaert*, Four managers and two manageresses of the Poorhouse (1640). — 893. *N. Elias*, Company of Capt. J. Rogh (1645). — 891. *N. Elias*, Banquet of Capt. J. Backer's company; 1138. *B. van der Helst*, Presidents of the Voetboog-Doele (1656); 1339. *Th. de Keyser*, Anatomical lecture by Dr. Sebastian de Vry (1619); 2117. *J. van Sandrart*, Capt. van Swieten's company preparing to escort Queen-Dowager Maria de' Medici, the artist's chief work (1638).

*925. *Gov. Flinck*, Arquebusiers of Amsterdam celebrating in the St. Joris-Doele (p. 379) the conclusion of the Peace of Westphalia ($16^3/_4$ ft. by $8^2/_3$ ft.), the artist's greatest work, painted in 1648.

The scene is divided into two groups: the figures to the left, nine in all, are issuing from the guild-house; at their head, in black velvet, with a blue sash, is Capt. Jan Huydecoper; to his right is Ensign Nicolaes van Waveren. At the door is the artist himself. At the other side of the picture are eleven figures, headed by Lieut. Frans van Waveren, dressed in black, with a blue sash, who appears to be congratulating the captain.

*924. *Gov. Flinck*, Capt. Bas's company (1645); 1136. *B. van der Helst*, Presidents of the Handboog-Doele (1653?); above, 541. *Ferd. Bol*, Four managers of the Lepers' Hospital; 2316. *Corn. Troost*, Inspectors of the Amsterdam Collegium Medicum (1724); above, 542. *F. Bol*, Three manageresses of the Lepers' Hospital. — 1827. *Jürgen Ovens*, Managers of the Oudezyds-Huiszitten-Huis; 540. *F. Bol*, Managers of the Nieuwezyds-Huiszitten-Huis (1657); above, 362. *P. van Anraadt*, Six managers and a porter of the Oudezyds-Huiszitten-Huis (1675; the second figure from the left is Ferd. Bol, the artist, painted by himself). — We now turn to the right into the first of the five rooms containing —

Dutch Cabinet Pieces (Nos. 219-215), mainly of the 17th century.

Room 1 (219). To the right, near the window: 1894. *C. Poelenburg*, Bathing nymphs surprized; *692. *Pieter Claesz*, Breakfast-table (forged signature); *850. *W. C. Duyster*, Backgammon-players; 1893. *C. Poelenburg*, Expulsion from Paradise. — 2497. *Adr. van de Venne*, Peasants' fast; *P. Saenredam*, 2096. The Groote Kerk at Haarlem (1636), 2097. The old church of Our Lady at Utrecht (1637); 1284. *Pieter Isaacsz*, Women's riot at Rome.

Room 2 (218). To the left: no number, *A. van der Neer*, Moonlit scene; 2202. *K. Slabbaert*, Saying grace; *G. Terburg*, 571, 572. Pastor Van der Schalcke and his wife (1647), 573. Helena van der Schalcke; *989 a. *J. van Goyen*, River-scene (1641); 1661. *P. Moreelse*, The pretty shepherdess. — 693. *P. Claesz*, Breakfast (1647); 1918. *Pieter Potter*, Straw-cutter; *Adr. Brouwer*, *642. Brawling peasants, *641. Peasants drinking, two early works of the period of the master's brilliant colouring; between these, 1660. *P. Moreelse*, The little princess. — *701, *702. *P. Codde*, Portraits (1627 and 1629); 1933. *P. Quast*, Village-barber; 1403. *P. van Laer*, surnamed *Bamboccio*, The ford; 811. *H. Dubbels*, Calm sea.

Room 3 (217). To the left: 2024. *Rembrandt*, Woman by a brook; *927. *Gov. Flinck*, Isaac blessing Jacob (1638); 1344. *Th. de Keyser*, Portrait; 752. *B. Cuyp*, Joseph as an interpreter of dreams; 877. *Gerbr. van den Eeckhout*, The woman taken in adultery. — *920. *Karel Fabritius*, Abr. de Notte (1640); 466, 467. *Nic. Berchem*, Italian pastoral scenes; 1172, 1173. *Jan van der Heyde*, Views of towns; between these, *2022. *Rembrandt*, Portrait of a lady (1639); 931. *Gov. Flinck*, Portrait of Receiver-General J. Uytenbogaert, the art-collector and friend of Rembrandt; 1889. *Egb. van der Poel*, Delft after the powder explosion (1654). — 1822. *I. van Ostade*, Village tavern (1643); 2025. *Rembrandt*, Portrait of his father as an officer (an early copy; the original is now in a private collection at Brighton); *921. *School of Rembrandt* (here attributed to *K. Fabritius*), Beheading of John the Baptist; *2020. *Rembrandt*, The stone bridge (ca. 1640-45).

Room 4 (216). To the left: *1914. *Paul Potter*, Herdsmen and cattle (1651); **1091. *Frans Hals*, The jovial toper, a very characteristic study (ca. 1625-30); 2707. *Phil. Wouverman*, Brawling peasants, of a brownish tone (youthful work). — 1359. *Nic. Knupfer*, Cijncinnatus; *1082. *Dirck Hals*, Open-air party, with 26 figures (one o the largest and at the same time one of the finest works of this master, unusually brilliant in colour and attractive); 1375. *S. Koninck*, Scholar. — 822. *Jac. Duck*, Testing wine; 593. *Jan Both*, Italian landscape, with ferry; *1455. *Judith Leyster*, Jolly toper (1629); 1834. *Ant. Palamedesz*, Social and musical party; 453. *J. A. Beerstraaten*, Amsterdam in winter.

Room 5 (215). To the left: 754. *J. G. Cuyp*, Margaretha de Geer (1651); 879. *Gerbr. van den Eeckhout*, Landscape with bathers. —

1086, *1087. *Frans Hals*, Lucas de Clercq and his wife Feyntje van Steenkiste (1635); between these, 452. *J. A. Beerstraaten*, Ruins of the old Stadhuis of Amsterdam after the fire of 1652. — 694. *Jacques de Claeu*, Still-life; 2561. *Sim. de Vlieger*, Return from hawking (1637); 1888. *Egb. van der Poel*, Cottage-interior.

We now cross the large vestibule and enter the West Half of the First Floor.

The first five rooms (Nos. 274-270) here contain the remainder of the **Dutch Cabinet Pieces.**

Room 1 (274). To the left: 926. *Gov. Flinck*, J. J. L. Dircksz (1636); 2021. *Rembrandt* (more probably *Gov. Flinck*), Portrait of Gozen Centen. — *574, *575. *G. Terburg*, Jan van Duren, Burgomaster of Deventer, and his wife; between these, 798. *G. Dou*, Hermit; *G. Metsu*, *1554. Old toper (beautifully painted and in admirable preservation), *1555. Old woman reading; 1816. *A. van Ostade*, Merry peasant; *1320. *W. Kalff*, Fruit; 2698. *Em. de Witte*, Interior of a church; 1909. *Paul Potter*, Shepherd's hut; 2242. *Jan Steen*, Woman sweeping.

Room 2 (273). To the left: 2710. *Ph. Wouverman*, The shying horse; *1021. *Jan Hackaert & Adr. van de Velde*, Avenue of ash-trees; 831. *K. du Jardin*, Labourer at home (1655); 597. *Jan Both*, Scene in Rome, with the Colosseum in the background.

*570. *Gerard Terburg*, Paternal advice, one of the most celebrated pictures of the master, but unfortunately somewhat damaged (replicas at London and Berlin).

This picture owes its present title to the description of it by Goethe in his 'Elective Affinities', but the relative ages of the persons represented seem to preclude the poet's theory.

1015. *A. van der Neer*, Winter-sports; *2237. *Jan Steen*, Eve of St. Nicholas, a favourite and often repeated subject of the painter. — *Jan Steen*, 2233. Oostward, Master of the Bakers' Guild, and his wife, 2239. The joyful home-coming; 464. *N. Berchem*, Winter at Haarlem (1647); 2479. *W. van de Velde the Younger*, The squall; *2245. *Jan Steen*, The parrot-cage, sometimes called 'the backgammon-players'; 2708. *Ph. Wouverman*, The triumphant peasants.

Room 3 (272) contains some of the chief works of the collection. To the left: 601. *Es. Boursse*, Woman spinning (1661); 624. *Q. van Brekelenkam*, Reading; *2241. *Jan Steen*, The quack, full of comic incident, hastily but cleverly executed; 1818. *A. van Ostade*, The rest (1671); *1174. *J. van der Heyde & A. van de Velde*, Dam and Nieuwe Kerk at Amsterdam; 2240. *Jan Steen*, Rustic wedding (1672); 843. *Corn. Dusart*, Village tavern; 2080. *J. van Ruysdael*, Château of Bentheim. — 1553. *G. Metsu*, Breakfast; 833. *K. du Jardin*, Trumpeter in front of a tavern; *1260. *G. Houckgeest*, The Oude Kerk at Delft; *2528. *Jan Vermeer van Delft*, Lady with a letter and a mandolin; 1813. *A. van Ostade*, Studio; *2720. *Ph. Wouverman*, Grey horse; 595. *Jan Both*, Peasant's courtyard; above, 2475. *W. van* *de Velde the Younger*, Rough sea. — 477. *Gerrit Berck-Heyde*, Amsterdam Town Hall; 2732. *Jan Wynants*, Farm-yard; *1557. *G. Metsu*, Woman with a cat; *1248. *Pieter de Hooch*, Storeroom; *2073. *J. van Ruysdael*, Sandy road; 2474. *W. van de Velde the Younger*, Coast scene.

Room 4 (271). To the left: 1476. *J. Lingelbach* and *J. Wynants*, The cross-roads; 1509, 1510, *Nic. Maes*, Elbert Slicher and his wife; between these, 514. *Corn. Bisschop*, Peeling apples (1667). — *J. Lingelbach*, 1475. Port in the Mediterranean (1664), 1470. Riding-school; *G. Dou*, 796. Curiosity, *795. Evening-school, celebrated for the effects of light and shade produced by four candles and their different shadows; 411. *L. Bakhuysen*, The Y at Amsterdam (1673). — *C. Netscher*, 1724. Maternal care, 1725. Portrait (1668); *1170. *Jan van der Heyde* and *Adr. van de Velde*, View of a town; *1274. *J. van Huysum*, Flowers; 2711. *Ph. Wouverman*, Landscape.

Room 5 (270). To the left, 910. *A. van Everdingen*, Mountain-scene; 470. *Nic. Berchem*, Ferry. — 681. *J. van de Cappelle*, Sea-piece. — 596. *Jan Both*, Italian scene; 1025. *J. Hackaert*, The Trasimene Lake. — We next enter the —

Pavilion Room (No. 268), containing Dutch pictures of the 17-18th centuries. Section 1 contains portraits of artists, mostly by themselves. To the left: 2232. *Jan Steen*; 1657. *P. Moreelse*; 827. *Karel du Jardin* (1662). — 614. *Jan de Bray*, *Dirck de Bray*, *Jan Golingh*, and *Jan de Jongh*, Portraits of themselves as Masters of the Haarlem Guild of St. Luke (1675); *Ferd. Bol*, 539. Portrait of himself, 545. The sculptor A. Quellin the Elder (1663); 1231, 1232. *G. van Honthorst*, The artist and his wife (1655); 1103. *Adr. Hanneman* (1656). — Also, by the window: 749. *A. Cuyp*, Wine-growing (painted on both sides of a copper plaque, originally a sign-board).

Section 2. Mediocre paintings of the 18th century. To the left, 2317. *C. Troost*, Sketch for the picture of the Inspectors of the Collegium Medicum (p. 382); to the right, 1825, 1826. *Is. Ouwater*, Views of Amsterdam.

Section 3. Family and other portraits bequeathed by Baron van de Poll (p. 388). To the left: 2589, 2590. *Corn. van der Voort*, Dirck Hasselaer and his wife (1614); between them, 2537. *J. Verspronck*, Portrait of an old man (1647); 1591, 1592. *M. van Mierevelt*, Hendr. Hooft and his wife (1640). — *1089, 1090. *Frans Hals*, Nicholas Hasselaer and his wife; between these, 1149. *B. van der Helst*, Jac. Trip; above, 1830. *Jürgen Ovens*, Portrait-group. — 896. *Nic. Elias*, Portrait of a lady.

Section 4. Family portraits bequeathed by *Baron J. de Witte van Citters* (1875): 973, 974. *Geldorp Gortzius*, Jeremiah Boudinois and his wife (1610); also several portraits by *Sal. Mesdach*.

The following rooms (Nos. 269, 265, 263) contain the **Van der Hoop Collection,** bequeathed to the city by *Mr. Adrian van der Hoop* (d. 1854) and his widow (d. 1880).

Room 1 (269; adjoining R. 270) contains the gems of the Van der Hoop Collection. To the left: 937. *Fr. Francken II.*, The Prodigal Son, *2067. *Rubens*, Helena Fourment, the artist's second wife; 336. *Unknown Master* (Spanish?), Equestrian portrait (ca. 1625); *2298. *D. Teniers the Younger*, Throwing dice; *855. *A. van Dyck*, Portrait of Joh. Bapt. Franck, an excellent picture in the painter's early manner. — *1504. *Nic. Maes*, Old woman spinning; 2243. *Jan Steen*, Drinkers; 1721. *A. van der Neer*, Wooded landscape by evening-light; *1189. *M. Hobbema*, River-scene with trees; *1556. *G. Metsu*, The sportsman's booty, a room with a lady in a red velvet dress and a gentleman just returned from the chase; *2236. *Jan Steen*, Family scene; *1188. *Hobbema*, The water-mill, similar to the celebrated picture in the Wallace Collection in London; *2528. *Jan Vermeer*, Woman reading a letter (damaged); *1250. *Pieter de Hooch*, The toilet; 793. *G. Dou*, The fisherman's wife (1653). **2019. *Rembrandt*, The so-called 'Jewish Bride' (also called 'Boaz and Ruth'); an old man approaches a young and richly-adorned woman as if about to embrace her; the male figure and the background are unfinished (painted after 1660). *Pieter de Hooch*, *1251. The country-house (a brilliantly coloured early work), 1249. Interior (1670); *2075. *J. van Ruysdael*, Woodland scene. *2246. *Jan Steen*, Sick girl and physician; one of Steen's most charming and perfect works, recalling the characters of Molière, beautifully drawn and boldly painted. 485. *Hiob Berck-Heyde*, Old Exchange at Amsterdam; 2238. *Jan Steen*, Merry household ('soo d'oude songen, soo pypen de jongen'; 1668); *1635. *J. M. Molenaer*, Lady playing the spinet.

*2234. *Jan Steen*, Drunken roisterers, a coarse but clever representation of a carousal, which is not without its moral.

While the gentleman and lady are sacrificing to Bacchus and Venus the musicians slip contemptuously out of the room and a woman steals a cloak. Over the head of the drunken old man is seen the picture of an owl with candles and spectacles, with the minute inscription: —

Wat baeten kaers of Bril,
'Als den Uil niet sien en wil?'
(Of what use are candles or spectacles, when the owl will not see?).

*1823. *Is. van Ostade*, Rustic inn; *2074. *J. van Ruysdael*, Mill at Wyk near Duurstede; *628. *Brekelenkam*, Tailor's workshop (1661); 1917. *Pieter Potter*, Still-life (1646); 483, 482. *G. Berck-Heyde*, The Flower Market and the Dam at Amsterdam; between these, 384. *Jan Asselyn*, Italian landscape. — *2068. *Rubens*, Queen Anna Maria, consort of Louis XIII. of France; 2297. *D. Teniers the Younger*, Peasant family and farm-yard; 2337. *Adr. van Utrecht*, Still-life (1644); above, 1391. *J. A. Kruseman*, Adr. van der Hoop, founder of the collection; 2296. *Teniers the Younger*, Village-fair. — 1256. *Sam. van Hoogstraten*, The sick lady; 1819. *A. van Ostade*, The confidential conversation (1672); 2717. *Phil. Wouverman*, Pond; 416. *L. Bakhuysen*, The Y at Amsterdam; 548. *F. Bol*, Admiral de Ruyter (1667). *2446. *A. van de Velde*, Landscape, the painter with his wife and children in the foreground, and a waggon, shepherd, and flock in the background, in beautiful evening-light (1667). 1024. *Jan Hackaert*, Landscape; 2216. *H. M. Sorgh*, Fish-market; 2531. *L. Verschuier*, Sea-piece. 797. *G. Dou*, Hermit, a masterpiece of miniature painting; we can almost count the hairs and wrinkles of the hermit in this little picture, only 1 ft. high (1664). 414. *L. Bakhuysen*, The Haarlemmer Meer; 2697. *E. de Witte*, Church-interior; 834. *Karel du Jardin*, Landscape; 813. *H. Dubbels*, Sea-piece; 2482. *W. van de Velde the Younger*, Rough sea; 594. *Jan Both*, Italian landscape.

We now pass through the badly-lighted Room 2 (265), which contains the modern paintings of the collection, into —

Room 3 (263). To the left: 1170. *J. van der Heyde* and *Adr. van de Velde*, View of Amersfoort; *2719. *Ph. Wouverman*, Landscape; 2078. *J. van Ruysdael*, Norwegian landscape; 1977. *Jan van Ravesteyn*, Portrait; *1720. *A. van der Neer*, Winter-scene; 2290. *Abr. van den Tempel*, Portrait. — 484. *G. Berck-Heyde*, Ruins of the castle of Egmond; 1911. *Paul Potter*, Horses at pasture (1649); 471. *N. Berchem*, Italian landscape; *1088. *Frans Hals*, Half-length portrait of a seated lady (1639); *2478. *W. van de Velde the Younger*, Sea-piece ('The cannon-shot'); *1913. *Paul Potter*, Cattle at pasture (1651). — 2077. *J. van Ruysdael*, Woodland scene (1661); *746. *A. Cuyp*, Cattle; *2447. *A. van de Velde*, Setting out for the chase (1669); *591. *Jan Both*, Artists studying nature in an Italian landscape; 2480. *W. van de Velde the Younger*, Calm sea; 2100. *P. Saenredam*, Interior of the church of Assendelft, with the tomb of the famous engraver, J. Saenredam, father of the painter (1649); 2736. *Jan Wynants*, Landscape. — 748. *A. Cuyp*, Portrait; 878. *G. van den Eeckhout*, Huntsman resting; 907. *A. van Everdingen*, Norwegian landscape; *1817. *A. van Ostade*, Peasants (1661); 1252. *P. de Hooch*, Maternal happiness (interior).

The **Dupper Room** (No. 262) contains the collection bequeathed to the Museum in 1870 by *Mr. Dupper* of Dordrecht. To the left: 2248. *Jan Steen*, Toper; *2071. *J. van Ruysdael*, View of Haarlem; 845. *Corn. Dusart*, Village fair; 2444. *A. van de Velde*, Landscape (1663); 909. *A. van Everdingen*, Norwegian landscape; 476. *G. Berck-Heyde*, The Spaarne at Haarlem; 2241. *Jan Steen*, Quack; *1504. *N. Maes*, Woman spinning, an admirable work in Rembrandt's manner; *1369. *Ph. Koninck*, Dutch landscape (1676); 1814. *A. van Ostade*, Quack (1648); 2472. *W. van de Velde the Younger*, Calm sea; *791. *G. Dou*, Portrait of himself. — 2705. *Pieter Wouverman*, Starting for the hunt; 1255. *S. van Hoogstraten*, Matt. van den Broucke, director of the Dutch E. India Co. (1670); 383. *Jan Asselyn*, Cavalry-skirmish (1646); 1468. *J. Lingelbach*, Dentist on horseback (1651). — 2213. *H. M. Sorgh*, Lute-player (1661); *2072. *J. van Ruysdael*, Woodland scene (1653); 1928. *A. Pynacker*, Italian pilgrim-resort; 2083. *S. van Ruysdael*, Cattle-pond (1660); 744. *A. Cuyp*, Mountain-scene; 835. *Karel du Jardin*, Italian landscape; *1187. *M. Hobbema*, Water-mill; 568, 569. *G. Terburg*, Married couple (erroneously described as the artist and his wife); 2079. *J. van Ruysdael*, Winter-scene; 1815. *Adr. van Ostade*, The baker. — *J. van Goyen*, 990. The old oaks (with the yellow lights characteristic of this master), *989. View of Dordrecht; 1093. *F. Hals*, The fool with the lute (old copy; original in the possession of Baron Gustave Rothschild in Paris). *2235. *Jan Steen*, Birthday-festival of the Prince of Orange ('Prinsjes-dag'), a tavern-scene with numerous figures and the inscription 'Salus patriæ suprema lex esto'. 592. *Jan Both*, Italian landscape. — We now enter the —

Van de Poll Room (No. 261), which contains the collection bequeathed to the Museum in 1880 by *Baron J. S. H. van de Poll*. — To the left: 1023. *Jan Hackaert* and *Adr. van de Velde*, Landscape with cattle; 2214. *H. M. Sorgh*, Vegetable-market; 543, 544. *Ferd. Bol*, Roelof Meulenaer and his wife (1650); 2101. *C. Saftleven*, Peasants playing cards (1642); 1226. *M. d'Hondecoeter*, Parrot and hen. — 894, 895. *Nic. Elias*, Martin Rey and his wife; 1225. *M. d'Hondecoeter*, Dead game; 908. *A. van Everdingen*, Norwegian landscape. — 2084. *S. van Ruysdael*, Village tavern (1655); 900. *N. Elias*, Admiral Swartenhont (1627); 792. *G. Dou*, Portrait (1646); *1915. *Paul Potter*, Landscape, with cattle (1653); *854. *A. van Dyck*, Portrait of one of the Van der Borcht family; 626. *Brekelenkam*, Confidential conversation (1661); *2244. *Jan Steen*, The dancing-lesson (children with a cat); 469. *Nicholas Berchem*, Italian ruins; *2476. *W. van de Velde the Younger*, Calm (remarkable for the perspective and the fine effect of the upper atmosphere). — **2023. *Rembrandt*, Elisabeth Bas, widow of Admiral Swartenhont (ca. 1642; one of Rembrandt's best portraits, finished with the greatest care and delicacy); *1350. *Th. de Keyser*, Equestrian portrait of Pieter Schout, Bailiff of Hagestein (1660).

Room 260, the **Orange Room**, is devoted to portraits of princes of the house of Orange-Nassau. To the right: 954. *Wyb. de Geest*, Count Ernest Casimir of Nassau, Stadtholder of Friesland. — 963. *W. de Geest*, The four brothers of William the Silent; 1245. *W. van Honthorst*, William II. (1661); *Mierevelt*, 1579. William the Silent (copy after C. de Visscher), 1582. Stadtholder Prince Frederick Henry. *G. van Honthorst*, 1235. Prince Frederick Henry with his wife, Princess Amalia of Solms, and three daughters; 1238, 1239. Prince Frederick Henry and Princess Amalia of Solms (1650). 1581. *Mierevelt*, Stadtholder Prince Maurice. — 1236. *G. van Honthorst*, Frederick William, the 'Great Elector' of Brandenburg, and his wife, Princess Louise Henrietta of Orange (1647); 929. *Gov. Flinck*, Princess Amalia of Solms as a widow (1652); 1237. *G. van Honthorst*, William II. of Orange and his wife, Maria Henrietta Stuart (1647). — *1144. *B. van der Helst*, Princess Maria Henrietta Stuart, widow of William II. (1652); 1234. *G. van Honthorst*, William II. (?).

— In the middle are various *Miniatures, including (No. 2491) Stadtholder Prince Maurice on his deathbed, by *A. van de Venne.* — Adjoining, in the top gallery of the Library (p. 374) are plaques, medals, and seals.

The next room (No. 255), divided by partitions into five sections, accommodates the **Historical Gallery.**

Section 1. To the left: 432. *Dirck Barentsz*, Duke of Alva (copy); 966. *Aert de Gelder*, Peter the Great; 2182. *J. van Schuppen*, Prince Eugene of Savoy (1718). — 2432-2443. *Otho Vaenius* (p. liii), Twelve scenes from the revolt of the Batavians against the Romans, purchased in 1613 for 2200 fl., by the States General; 1920. *Fr. Pourbus the Younger*, Maria de Medici.

Section 2. To the left: 576. *G. Terburg*, Peace of Münster, 1648 (old copy; original in the National Gallery in London). — 1567. *Hendrik de Meyer*, Withdrawal of the Spanish garrison from Breda, 1637; 1176. *P. van Hilligaert*, Battle at Nieuwpoort, 1600. — 2606. *H. C. Vroom*, Return of Houtman, the first Dutch navigator to visit India, in 1597. — 2567. *H. van Vliet*, Tomb of Admiral Piet Hein in the Oude Kerk at Delft; 1343. *Th. de Keyser*, Admiral Piet Hein. — 1587. *M. van Mierevelt*, Grand Pensionary Jan van Oldenbarnevelt; 2104. *Corn. Saftleven*, Allegorical representation of the trial of Oldenbarnevelt (the judges in the shape of animals).

Section 3. To the left: 401, 402. *Jan de Baen*, Grand Pensionary Jan de Witt and his brother Cornelis. — 1309. *L. de Jongh*, Vice-Admiral Jan van Nes. *W. van de Velde the Younger*, 2470. Naval battle with the English, June 11-14th, 1666; 2471. Return of the Dutch fleet with the captured English ships, June 13th, 1666. 455. *J. A. Beerstraaten*, Naval battle of June 12th, 1666. — *1146, *1147. *B. van der Helst*, Admiral Aart van Nes and his wife (1668); *1506. *Nic. Maes*, Admiral C. Evertsen; 2699. *Em. de Witte*, Tomb of Admiral de Ruyter in the Nieuwe Kerk at Amsterdam (1683); above, 549. *F. Bol*, Portrait of De Ruyter (1667); 1462. *Jan Lievens*, Vice-Admiral Engel de Ruyter (p. 311).

Section 4. To the left: *1148. *B. van der Helst*, Vice-Admiral J. de Lieffde (1668); 1699, 1700. *Jan Mytens*, Admiral C. Tromp and his wife (1668); 410. *L. Bakhuysen*, Grand Pensionary Jan de Witt embarking in 1665. — 1145. *B. van der Helst*, Admiral Kortenaer; 1755-58. *Reynier Nooms* (surnamed *Zeeman*), Views of Tunis, Tangiers, Syracuse, and Algiers. — 1460, 1461. *Jan Lievens*, Admiral Maerten H. Tromp and his wife.

Section 5. 2456-2467. *W. van de Velde the Elder*, Representations of Dutch naval battles (grisaille).

Room No. 248. Dutch Regent Room (17th cent.), with a ceiling from the old Lepers' Hospital at Amsterdam, by *G. de Lairesse.* On the walls are regent-pieces; the furniture is of the 17th century. The chimney-piece is adorned with a carved frieze. At the entrance-wall, two marble medallions of the Burgomaster Corn. de

Graeff of Amsterdam and his wife, by *A. Quellin;* at the opposite wall, marble busts of Burgomaster Andr. de Graeff, by *A. Quellin* (1661), and of Johannes Munter, by *B. Eggers* (1673). — The adjoining Cabinet (No. 249) is upholstered in gilt leather and contains a number of small curiosities, some paintings (851. *W. C. Duyster*, Wedding, 1616), and a cupboard with Dutch drinking-vessels of the 17th and 18th centuries. — On request the attendant will conduct us hence to a room on the upper floor, containing a ceiling painting of the Last Judgment from the choir of St. Lawrence's at Alkmaar (1516-19), freely restored in 1903.

In leaving the Ryks Museum we should not omit a glance at the **Garden,** which is laid out in the style of the 16-17th cent. and contains the old Bergpoort of Deventer (by *H. de Keyser;* W. side), the Heerenpoort of Groningen, and other remains of old Dutch buildings.

The Drawing School (*Oefenschool van de Ryks-Normaalschool voor Teekenonderwyzers;* No. 25), in the S.E. corner of the garden, contains a freely restored Last Judgment by *J. van Scorel* (from the church at Warmenhuizen) and *B. van Orley's* cartoons for the stained-glass windows in the Groote Kerk at Haarlem (1541). Adm., see p. 355.

e. The Municipal Museum and the Vondel Park.

The Paulus Potter Straat leads to the S.W. from the Ryks Museum to the —

***Municipal Museum** (*Stedelyk Museum;* Pl. D, 6), a building in the Dutch style, erected in 1892-95 by *A. W. Weissman.* The ground-floor contains the Sophia Augusta Bequest (old Dutch furniture and collections of industrial art), the Medico-Pharmaceutical Museum (Director, Dr. C. E. Daniëls), and the National Guard Museum, while the first floor contains a gallery of modern paintings and rooms used for exhibitions. Adm., see p. 355. Catalogue of the picture-gallery (1902) 25 c., with illustrations 1 fl. Director, Mr. J. E. van Someren-Brand.

On the Ground Floor to the left is the Sophia Augusta Stichting, bequeathed in 1890 by Mme. Sophia Augusta Lopez-Suasso (née De Bruyn).

I. Room (No. 20). Tortoise-shell furniture from the old Broekerhuis in Nieuwer-Amstel; bust of Don Antonio Lopez-Suasso; portrait of Mme. Lopez-Suasso, by *Th. Schwartze;* other modern family portraits. — II. Room (No. 19) Japanese and Chinese furniture, lacquer-work, ivory-carvings, and porcelain.

III. Room (No. 18). Amsterdam kitchen (18th cent.). — IV. Room (No. 17). Handsome sleigh. In the rotating case in the middle are ornaments and a valuable collection of watches. — V. Room (No. 16). Room-fittings in the Empire style (1802), from a house in the Keizers-Gracht.

VI. Room (No. 15). Room-fittings and furniture in the Regency style, from various houses in Amsterdam. Ceiling-painting by *Jac. de Wit* (1744). The wall-cases contain Chinese, Saxon, and Dutch porcelain.

VII. Room (No. 14). Rococo room, from the Keizers-Gracht. Over the chimney is a painting by *Jac. de Wit*. In the central case are snuff-boxes, bonbonnières, table utensils, and silver toys. — In the passage is a staircase from the Keizers-Gracht (1748).

VIII. Room (No. 13). Ceiling-paintings from a house in the Heeren-Gracht (2nd half of 17th cent.); furniture of the 17th century.

IX. Room (No. 12). Room in the style of Louis XVI (1776), from a house in the Doelen-Straat. Wall-paintings in imitation of tapestry (views near Amsterdam), probably by *Jurriaan Andriessen*. — Room X (No. 11). Articles from the old Broekerhuis (p. 390).

The rooms to the right of the vestibule contain the Medico-Pharmaceutical Museum.

Room I is fitted up as the old Amsterdam 'Apothecary's Shop of the Moor' (1739). — Room II. Pharmaceutical Laboratory (1st half of 18th cent.). — Room III. Insane Room from the old Buiten-gasthuis or Dolhuis (beginning of 18th cent.), with the old apparatus for demented patients. — Room IV. Lying-in Room, after the picture of Corn. Troost (1757). — Room V. Medical curiosities.

In the rear of the building, also to the right, are three rooms containing the National Guard Museum (*Historische Verzameling der Schuttery;* p. xlii), including uniforms, weapons, and musical instruments from Holland and the Dutch E. Indies, chiefly of the 19th century. Among the pictures is a large work by *L. Moritz*, which is probably the last corporation-piece painted in Amsterdam (1826).

First Floor. The upper hall is adorned with busts of eminent artists. We turn to the left and then to the right, traversing the anteroom, to the Modern Gallery, which is the finest in Holland after the Mesdag Collection (p. 326). It includes choice specimens of recent Dutch painters and many good French works, particularly of the Barbison school. German and British art is unrepresented.

Room I (No. 42; the numbers over the doors refer in each case to the following rooms). To the left of the entrance: 51a. *J. van Essen*, Marabou stork; 156. *H. Valkenburg*, Proposal of marriage (1883); *Ther. Schwartze*, 148a. Lutheran candidates for confirmation (1894), 148. 'He's coming' (Frisian woman; 1882). — 110. *H. W. Mesdag*, Calm sea by sunset (1887). — 45. *A. J. Derkinderen*, Procession of the Miracle of Amsterdam, a huge canvas. — 77. *H. J. Haverman*, Flight (1883); 5. *L. Apol*, River-scene in winter (1875). — We now turn to the right and enter —

Room II (No. 41). To the left: 26. *J. Bosboom*, Groote Kerk at The Hague; 109 b. *A. Mauve*, Woodmen; 89. *Jos. Israëls*, Rustic interior; *108. *A. Mauve*, Sheep on the Dunes; 103. *Jac. Maris*, Two wind-mills; *28. *G. H. Breitner*, Sinking piles for the erection of a house. — 36. *F. J. du Chattel*, Autumn evening; 117a. *A. Neuhuys*, Interior (1897). — 28a. *G. H. Breitner*, Canal in Amsterdam; 20. *B. J. Blommers*, The little fishermen; 106, 107. *Will. Maris*, Cattle; *85. *Jos. Israëls*, Old Jewish peddlar ('een zoon van het oude volk'); 111a. *H. W. Mesdag*, Fishing-boats at sea (1895). — *Chr. Bisschop*, 16. 'The Lord giveth and the Lord taketh away', 15. 'Winter in

Friesland' (repairing skates); 133. *W. Roelofs*, Marshy landscape. — 75. *J. H. L. de Haas*, Cattle (1884).

Room III (No. 40; mostly foreign artists). To the left: 33. *Al. Calame*, The Œschinen-See near Kandersteg (1847). — 116. *Nakken*, Rest (Norman farm-horses in winter; 1875); 114a. *L. Meyer*, Rescue from a wreck on the Spanish coast (1853); 28b. *Em. Breton*, Christmas night (1888). — 9. *Jan van Beers*, Burial of Charles the Good, Count of Flanders, in 1127 (1876). — 158. *H. Vernet*, Jeremiah among the ruins of Jerusalem (1844); 101c. *J. B. Madou*, The secret (1849); 57. *L. Gallait*, Forsaken (1849); 111. *Meissonier*, Reading by the window (1863); 99. *H. Leys*, King of the marksmen (1849); 105. *E. van Marcke*, Cattle; 75a. *J. P. Hasenclever*, Village-school ('Suffer the little children to come unto me'); 27c. *G. Boulanger*, Diana (1882). To the right is the entrance to —

Room IV (No. 39). To the left: *89c. *Jos. Israëls*, David playing the harp before Saul; 28c. *G. H. Breitner*, Study of the nude; no number, *Th. de Bock*, Landscape; 109c. *Gabriel Max*, Dead orang-outang (1874); 170a. *W. Witsen*, The Oude Schans in Amsterdam; 64a. *A. M. Gorter*, Landscape. — 86. *M. Bauer*, Indian temple; 6. *D. A. C. Artz*, 'Sleep, baby, sleep'. — We now return to R. III and pass into —

Room V (No. 43). To the left: 140. *Ary Scheffer*, Mary Magdalen at the foot of the Cross; 3. *A. Allebé*, Church-goers surprised (1868); 23. *J. Bosboom*, Oude Kerk at Amsterdam; 93. *J. C. K. Klinkenberg*, Episode from the siege of Leyden. — *L. Meyer*, 114. Storm on the French coast (1856), 115a. Sea-piece. — *J. Israëls*, 89a. After the storm, 83. Margaret of Parma and William of Orange (painted at Paris in 1855). — 154. *L. Alma-Tadema*, Queen Fredegonda in the death-chamber of St. Prætextatus, Bishop of Rouen, who was murdered at her instigation in 588; *86. *Jos. Israëls*, Passing the mother's grave (1856). — 17a. *Chr. Bisschop*, Sunday in Hindeloopen. — To the left is —

Room VI (No. 44; French artists). To the left: *N. Diaz*, 47b. The wounded Eurydice, 47. Flowers; *40. *C. Corot*, Bridge of Valuel; 124a. *Prud'hon*, Marriage is a lottery; 62a. *J. L. Gérôme*, Old Jew haggling with three Arabs; 42. *A. Decamps*, Knife-grinder. — 37. *Benjamin Constant*, Empress Theodora, wife of Justinian (1887); 43. *Decamps*, Neapolitan; 47a. *Diaz*, Woodland scene; *40b. *G. Courbet*, The wave. — 43a. *E. Delacroix*, Medea (1859); *155c. *Troyon*, Herd in a storm (1853); 40a. *Courbet*, The groto (1860). — 43a. *Delacroix*, Abduction by Turks; *Jules Dupré*, 49ta. Symphony, 51. Sea-piece; 41. *Daubigny*, Landscape; *Th. Rousseau*, 135a. The great oak, 135b. Rainbow. — 43. *Decamps*, Turkish executioners (1837); *39. *Corot*, Smugglers; no number, *J. F. Millet*, Mother and child resting in a wood. — We now reach a series of Cabinets.

Cabinet I (No. 45). To the left: 111. *H. W. Mesdag*, Beach

(1895); 89 b. *Jos. Israëls*, In the corn-field; *J. Bosboom*, 27. Church-interior, 24. 'Te Deum laudamus'. — *Ch. Rochussen*, 127. Melis Stoke presenting his rhymed chronicle to Count Floris V. of Holland (1864), 128. Battle at Castricum (p. 398). — 18. *D. Bles*, Checkmate ('Victorious Holland').

Cabinet II (No. 46). To the left: 109. *A. Mauve*, River-scene; *Jac. Maris*, 105 a. Beach, 105 f. Girl with a peacock's feather, 105. View of a town; 117. *A. Neuhuys*, By the cradle. — *J. Maris*, 105 e. View of a town, 104. Ferry (1870); no numbers, *M. Maris*, Landscape, The bride. — 105 b. *J. Maris*, View of Dordrecht; 20a. *B. J. Blommers*, Mother and child; 109a. *A. Mauve*, Fold; *J. Maris*, 105 g, Fisherman's wife of Scheveningen, 105 h. Italian girl.

Cabinet III (No. 47). To the left: 2. *A. Allebé*, The poor child; 87. *J. Israëls*, Fisherman's children; 19 b. *D. Bles*, The young mother. — 163. *Jan Veth*, Portrait of Israëls, the painter, a statuette of whom, by *F. Leenhoff* (1894), stands in the middle of the room; 22. *Bosboom*, Threshing-floor in Guelderland; 169. *Jan Weissenbruch*, View of a town. — 88. *J. Israëls*, Fisherman's children (1872).

Cabinet IV (No. 48). Drawings and sketches by *Ch. Rochussen*, *M. Bauer*, etc.

Rooms 36-38, immediately to the left of the staircase, contain about 250 studies and sketches in oil from the history of the Netherlands, by *Aug. Allebé*, *Jos. Israëls*, *Ch. Rochussen*, and other well-known artists.

From the Municipal Museum the Van Baerle Straat leads to the N.W. to the **Vondel Park** (Pl. D, C, 6), the principal entrance to which is from the Stadhouders-Kade (p. 367), to the W. of the Ryks Museum. Near the end of the Van Baerle Straat, in the Vossius-Straat, which bounds the park on the S.E., rises the building of the *Blind Asylum* (visitors admitted to see the instruction on Wed., 10-12). On the opposite (W.) side of the park is the *Café Paviljoen* (p. 352). To the S. of the pond rises a statue, erected in 1867, of *Joost van den Vondel*, the most distinguished of Dutch poets (d. 1679). He was born at Cologne in 1587, and afterwards went to Holland with his parents, who were Mennonites. His principal works are tragedies with choruses. — Farther on in the park is the *Melkhuis*, a small farm where fresh milk is sold. — To the S.W. of the Vondel Park the *Willems-Park* was recently laid out; in the neighbourhood is a station of the tramway-line No. 2 (p. 353).

A little to the W. of the Vondel Park is the *Church of the Sacred Heart* (Pl. C, 6), by P. J. H. Cuypers.

f. Excursions in the Environs of Amsterdam.

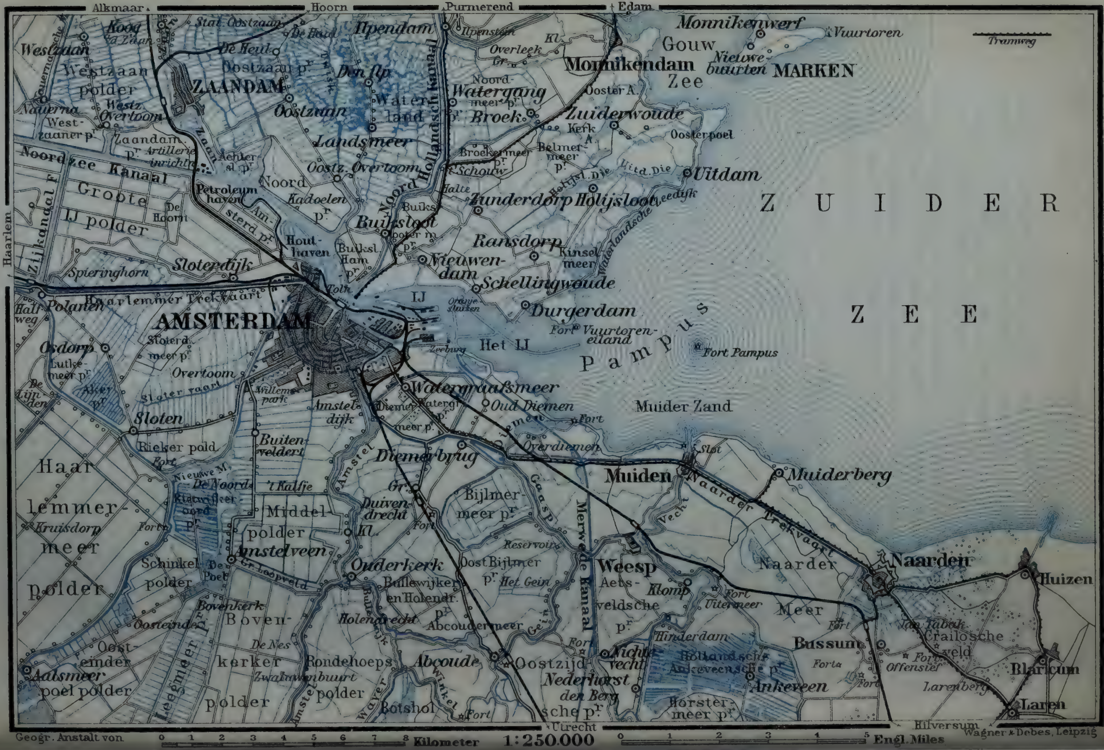
The neighbourhood of the Dutch capital has little to offer in the shape of picturesque scenery; but most travellers will find much to interest them in the extensive system of canals and sluices that has been constructed since the beginning of the present century to afford to vessels of heavy burden the access denied them by the silting up of the Zuiderzee. Of no less interest is the other system of sluices intended for purposes of defence and enabling the Dutch to place the entire district under water in case of war. Amsterdam forms the centre of the national system of defence, and plays in Holland the same part that Antwerp does in Belgium (comp. p. 165).

On a tongue of land projecting from the N. bank into the Y, opposite the Central Station (harbour-steamer No. 4, see p. 354), stands the old **Tolhuis,** or custom-house, where there is a favourite *Café* (military band on Sun. & Thurs. evening in summer) and an excellent view of the city beyond the Y. Here are the vast gates, called the *Willems-Sluis*, at the mouth of the Noord-Hollandsche Kanaal, which was constructed in 1819-25 by *Blanken*, at a cost of about 8 million florins. The canal is 130 ft. broad and about 16 ft. deep, and its level at *Buiksloot* ($1^1/_4$ M. to the N.E. of the Tolhuis) is 10 ft. below the average level of the sea at half-tide. It extends across the entire province of North Holland from Amsterdam to Helder, a distance of 46 M. (p. 397).

Another excursion may be made to *Zaandam*, either by railway (p. 397; best quitted at the station in the town) or (much the preferable way) by steamer (steamer to Zaandam and Alkmaar, see p. 397; local boat to Zaandam from the De Ruyter Kade 14-16 times daily, in $^1/_2$ hr.; fare 15 c. or 10 c.; tickets on board).

Zaandam (*Hotel de Zon*, Westzyde 110, with view and garden on the Zaan, R. & B. $1^3/_4$, déj. $^3/_4$, D. $1^1/_2$, pens. $3^1/_2$, omn. $^3/_4$ fl.; *Het Wapen van Amsterdam*, R. & B. $1^3/_4$, déj. incl. wine $1^1/_4$, pens. $3^1/_2$ fl.; *Café-Restaurant Suisse*, *Café de Beurs*, both at the harbour), sometimes erroneously called *Saardam*, a town with 22,600 inhab., situated at the influx of the *Zaan* into the Y, is a thriving place, thoroughly Dutch in appearance. The small houses, which are almost all of one or two stories only, are built of wood or brick, painted green or red, and surrounded by gardens. Zaandam is the central point for the Dutch timber-trade. Along the bank of the Zaan as far as the villages of *Zaandyk*, *Koog*, *Wormerveer*, and *Krommenie* (see p. 398), extend about four hundred wind-mills (comp. p. xxxv). A pleasant drive (carr. at *Hooft's*, Westzyde 133; 14 fl.) may be taken to Broek (p. 396) and Buiksloot; and cyclists may go comfortably as far as Wormerveer.

The Hut of Peter the Great is the principal curiosity at Zaandam (guide, unnecessary, 10 c.). We follow the road running towards the S. along the harbour, past the Societeit (left), to the small *Café de Hoop* (right), where we descend a few steps into a narrow street; we then cross a bridge, and 125 paces farther on reach a court-yard (on the right) in which the hut (25 c.) is situated. It is a rude wooden structure, now protected by a roof supported by pillars of brick. It was occupied by the Czar Peter for a week


Alkmaar
Hoorn
Purmerend
Edam
Haarlem
Utrecht
Hilversum
Tramweg
ZUIDER ZEE
AMSTERDAM
ZAANDAM
MARKEN
Monnikendam
Monnikenwerf
Vuurtoren
Gouw Zee
Ilpendam
Zuiderwoude
Uitdam
Broek
Landsmeer
Oostzaan
Westzaan
Nauerna
Noordzee Kanaal
Noord Hollandsch Kanaal
Buiksloot
Zunderdorp
Holijsloot
Ransdorp
Nieuwendam
Schellingwoude
Durgerdam
Het IJ
Pampus
Fort Pampus
Muider Zand
Watergraafsmeer
Oud Diemen
Diemerbrug
Sloterdijk
Sloten
Osdorp
Halfweg
Polanen
Haarlemmer Trekvaart
Haarlemmermeer polder
Amstelveen
Ouderkerk
Abcoude
Muiden
Muiderberg
Weesp
Merwede Kanaal
Naarden
Naarder Meer
Bussum
Huizen
Blaricum
Laren
Ankeveen
Nederhorst den Berg
Aalsmeer
Geogr. Anstalt von Wagner & Debes, Leipzig
Kilometer
1:250.000
Engl. Miles

in 1697, while he studied the ship-building and paper-making industries of Zaandam. The tradition is that he worked as a ship-carpenter in the building yard of *Mynheer Kalf* under the name of *Peter Michaeloff*, but being incessantly beset by crowds of inquisitive idlers, who penetrated his disguise, he was forced to return to Amsterdam. — The hut now belongs to the Czar of Russia.

Near the hut is the stopping-place of the railway mentioned at p. 397. — To reach the (3/4 M.) station from the harbour we proceed towards the W. in the direction of the *Zaan*, taking the third street on the left, which is planted with two rows of trees.

In order to form a direct communication between Amsterdam and the sea, the shallow basin of the Y was drained in 1865-76 and its waters confined to a central canal, which here intersects the narrowest part of the peninsula of North Holland, called *Holland op zyn smalst.* This **Noordzee Kanaal,** or *North Sea Canal*, is about 15 M. in length, 65-110 yds. in width, and about 30 ft. in depth. Its level is about 20 inches below the mean level of the water at Amsterdam. The whole outlay, including the cost of the protecting dyke at the E. end, near the village of Schellingwoude (see below), amounted to 40,000,000 fl., of which upwards of 10,000,000 fl. were obtained by the sale of reclaimed land. — The W. entrance is sheltered by two massive breakwaters, 3/4 M. in length. Two large locks, respectively 3/4 M. and 1 1/4 M. from the W. end, protect the canal at high water. The older of these is on the main canal and has three openings, the largest of which is 130 yds. long, 20 yds. broad, and 25 ft. deep. The other, completed in 1895, on a short branch of the canal to the N., is still larger and has a single opening, 245 yds. long, 27 yds. broad, and 33 ft. deep. Beside the older lock lies **Ymuiden** (*Hotel Nommer Een; Hotel Willem Barendsz;* Brit. vice-consul, S. C. L. Reggersberg), with 2000 inhab., a place which has sprung into existence since the formation of the canal. It is connected with (2 M.) Velsen (p. 398) by a short branch-line and with Amsterdam by steamer (p. 354). — From Ymuiden to Wyk aan Zee, see p. 398.

In order to protect the North Sea Canal from the Zuiderzee, a huge dam, 1 1/4 M. in length, has been constructed across the E. mouth of the Y at *Schellingwoude.* The N. part of this embankment is broken by the *Oranjesluizen*, with five openings for the passage of vessels and for regulating the amount of water in the canal. The largest of them is 105 yds. in length, 19 yds. in width, and 14 1/2 ft. deep. Of the lock-gates, 22 are constructed of iron and 34 of wood. — From the Muider Poort (Pl. G, H, 3) we take tramway No. 6 (p. 353) to the St. Anthonis-Dyk, whence we reach in 1/4 hr. the S. end of the Dam, which leads us in 1/2 hr. to the locks. [The tramway goes on to the new Entrepôt-Dok, the free harbour of Amsterdam.] Steamboat from Amsterdam to Schellingwoude (No. 3), see p. 354. — From Schellingwoude we may visit *Nieuwendam* (1/2 hr.; steamboat No. 2, see p. 354) or the pleasure-garden of *Zeeburg.*

A pleasant excursion may be made by steam-tramway No. 1 (p. 354) to **Muiden** *(Hotel Badhuis*, on the beach; *Restaurant de Hollande)*, a small town at the influx of the *Vecht* into the Zuiderzee, $7^1/_2$ M. to the E. of Amsterdam, with a castle (13th cent.) affording a good view of the Zuiderzee (fee 25-50 c.). The road skirts the *Linnaeus Garden*, and then proceeds past the *Watergraafsmeer Polder* and the village of *Diemerbrug*. Beyond Muiden the tramway goes on to *Hakkelaarsbrug*, *Naarden* (p. 418), and *Laren*. [From Hakkelaarsbrug a branch-line leads to the left to the small watering-place of *Muiderberg* (Bad-Hotel; famous echo).] Between Naarden and Laren we stop at *Jan Tabak* (restaurant, in a pretty wood) and *Larenberg* (view-tower and view of the Zuiderzee). *Laren* (Hotel Hamdorf), with the old St. Janskerkhof, is also a station on the steam-tramway connecting Hilversum (p. 418) with the fishing-village of *Huizen*, on the Zuiderzee. From Hilversum we may return to Amsterdam by railway (express in $^1/_2$ hr.).

To Edam (also reached by steamer; p. 354) a steam-tramway (No 2; p. 354) runs 8 times a day (to Monnikendam in 55 min., to Edam in $1^1/_3$ hr.). The first stations are *Buiksloot* (p. 394), *Zunderdorp* (junction of a steam-tramway to Purmerend and Alkmaar; see p. 354), and *Schouw*. Then *Broek*, in the *Waterland*, a village noted for its almost exaggerated cleanliness. The church has a pulpit of 1685. *Monnikendam* (Hotel Posthoorn, near the second stopping-place of the tramway; steamer to Marken, see below) has some picturesque old houses (17th cent.) and a Stadhuis tower of 1591-92. The choir-screen in the church dates from 1562-63. The dykes to the S.E. of Monnikendam afford, particularly towards evening, a pleasant view of the Zuiderzee and of Amsterdam. — **Edam** *(Heerenlogement*, R. & B. $1^3/_4$, D. from $1^1/_4$ fl.; *Dam Hotel; Hotel Wielema)*, which is famous for its cheese and gives its name to the cheese of the whole district, has some interesting brick buildings of the 17th century. The *Stadhuis* contains a few paintings. In the so-called *Aardappelhuis*, built about 1550, is a collection of local antiquities. Behind the Gothic *Groote Kerk* (Church of St. Nicholas), of the 14th cent., restored in 1602-26 (stained glass), is an idyllic cemetery. — The quaint costumes of the fisher-folk at *Volendam* (Hot. Spaander, very fair, with a small collection of pictures), $1^1/_2$ M. to the E. of Edam (steamer, 6 times daily, 10 c.), are best seen on Sundays. It is the seat of a small colony of Dutch, English, and other artists. Steamer to Marken, see p. 397.

Excursion-steamers of the 'Havenstoombootdienst' (good restaurant) ply daily in summer (April-Oct.) from Amsterdam to the island of **Marken** in the Zuiderzee, leaving Amsterdam (De Ruyter Kade) at 10.15 a.m. and reaching it again at 4.30 p.m. (return-fare 3 fl.). In going the steamers call at Broek and Monnikendam (see above), while they return through the Zuiderzee. Another steamer plies 6 times daily between Monnikendam (starting near the second station of the steam-tramway) and Marken in connexion with the trains (in $^3/_4$ hr.; return-ticket from Amsterdam 1 fl. 40 or 90 c.) and once daily between Monnikendam, Marken, and Volendam (see p. 396; circular ticket from Amsterdam, with return viâ Edam, 1 fl. 75 or 1 fl. 20 c.). The island, with a lighthouse on its N.E. point, is inhabited almost exclusively by fishermen, whose gaily-coloured costumes, manners, and houses retain much that is peculiar and interesting. Near the harbour is a small *Restaurant*.

An excursion may also be made to *Soestdyk* (see p. 430; train in $^3/_4$-1 hr. to *Baarn*, p. 410, and then by a pretty footpath through wood, 2 M.).

44. From Amsterdam and Haarlem to Helder. North Holland.

Railway from Amsterdam to Helder, viâ Zaandam, 51 M., in $1^1/_2$-3 hrs.; from Haarlem viâ Uitgeest, $47^1/_2$ M., in the same time. — As far as *Alkmaar* it is preferable to take the Steamer starting from the Westerhoofd of the De Ruyter Kade (Pl. C, D, 2) 5 times daily (7 times on Sun.) and taking $2^3/_4$ hrs. to the trip (fare 75 or 40 c., there & back 1 fl. or 60 c.). Steamer to *Nieuwediep*, see p. 354. — Steam Tramway (No. 2) to *Alkmaar* viâ Zunderdorp and Purmerend, see p. 354.

The province of **Noord Holland**, 50 M. in length and 25-28 M. in width, is surrounded on three sides by the North Sea and the Zuiderzee, while the small strip of land formerly connecting it with the continent is now intersected by the North Sea Canal (p. 395). A great part of the district lies 12-15 ft. below the level of the sea, from which it is protected on the W. side by the Dunes, and on the E. by lofty embankments. The extensive polders (p. xxxvi) are of great interest to the agriculturalist. The cattle of this district are of a remarkably fine breed, and yield an abundant supply of excellent milk. The mutton of N. Holland also enjoys a high reputation, and the wool of the sheep is much prized for its softness. This part of Northern Holland, lying out of the ordinary track of tourists, is not often visited, though the towns of *Hoorn*, *Enkhuizen*, and *Alkmaar* contain many important buildings of their palmy days in the 17-18th cent., while *Helder-Nieuwediep* is interesting as the station of the Dutch navy, and for its dykes. The inhabitants are more primitive in their habits than those of Southern Holland, and adhere more tenaciously to the picturesque costumes of their ancestors.

The headdress of the women is often curious. It consists of a broad band of silver-gilt in the shape of a horseshoe across the forehead, serving to keep the hair back, and decorated at the sides with large rosettes or oval plates of gold. Above this is worn a cap or veil of rich lace, with wings hanging down to the neck.

From Amsterdam to Alkmaar, $24^1/_2$ M., railway in $^3/_4$-$1^1/_4$ hr. — The train starts from the *Central Station* (p. 350), traverses the drained bed of the Y (p. 395) on an embankment, and crosses the *North Sea Canal* by a bridge 100 yds. long.

$5^1/_2$ M. *Zaandam* (p. 394), the junction of the line to Hoorn and Enkhuizen (p. 402). The railway to Helder skirts the canal-like *Zaan*, passing innumerable wind-mills (comp. p. 394). — 8 M. *Koog* is also the station for **Zaandyk.** Both villages, with houses surrounded by gardens, retain many old Dutch characteristics. In the *Town Hall*, between them, is the Zaanland Antiquarian Museum, an interesting collection of antique domestic utensils, ornaments, costumes, paintings, etc. (adm. 25 c., Sat. 50 c.). — 10 M. *Wormerveer*, with flourishing factories; 11 M. *Krommenie-Assendelft.* To the S.W. we see the Groote Kerk of Haarlem. 14 M. *Uitgeest.* — The next stations are *Castricum*, noted for the battle of Oct. 9th, 1799 (p. 400), and (22 1/2 M.) *Heilo*, with the miraculous *Well of St. Willibrord.* — 24 1/2 M. *Alkmaar*, see below.

From Haarlem to Alkmaar, 21 1/2 M., railway in 1/2-1 hr. — *Haarlem*, see p. 342. The train runs through a pleasant district towards the N., passing (2 M.) *Bloemendaal* (p. 349), to (3 M.) *Sandpoort* (p. 349). On the right are pastures with fine cattle. Near (5 1/2 M.) *Velsen*, where a branch-line diverges to Ymuiden (p. 395), are numerous country-houses and pleasure-grounds. — The train then crosses the *North Sea Canal* (p. 395), by a new iron swing-bridge, 200 yds. in length, and reaches —

7 M. *Beverwyk* (Hot. de Zon; Café Ludwig; steamer to Amsterdam, see p. 354), with country-houses and pleasure-grounds. About 1 1/2 M. to the N. is the château of Assemburg, originally dating from the 14th cent. but much altered since then. — During the bathing-season a tramway runs from Beverwyk (in 20 min.; fare 15 c.) to **Wyk aan Zee** (*Bad-Hotel*, R. from 2, B. 3/4, déj. 1 1/2, D. 2 1/2, pens. from 5 1/2 fl.), a favourite Dutch watering-place (bath 25-50 c.), lying behind the lofty Dunes (views), about 3 min. from the beach. Among the Dunes is a children's hospital. A pleasant walk of 1 1/4 hr. may be taken along the beach or the Dunes to *Ymuiden* (p. 395).

11 M. *Uitgeest*, and thence to (21 1/2 M.) *Alkmaar*, see above.

The Steamboat (p. 397) from Amsterdam steers past the *Westerdoks-Dyk* (p. 358; on the left) and the (2 1/2 M.) *Petroleum Harbour*, quits the *North Sea Canal* (p. 395), and proceeds by the N. arm of the Y to (5 1/2 M.) *Zaandam* (p. 394). It then ascends the *Zaan*, traversing a literal forest of wind-mills and passing the villages in the *Zaanland* mentioned at p. 394. It then crosses the Alkmaarer Meer, with one of the exterior forts of Amsterdam on the right and the village of Uitgeest (see above) on the left, and at (18 1/2 M.) *Akersloot* enters the North Holland Canal (p. 394). — 24 1/2 M. *Alkmaar*.

Alkmaar. — **Hotels.** *Hot. de Toelast, Koorstraat 30, R. from 1 1/2, B. 3/4, D. 2, pens. 5, omn. 1/4 fl.; Hot. de Burg, Lange Straat 81, R. & B. from 2 1/4, D. 2, pens. 4, omn. 1/4 fl.; Hôt. Neuf, Lange Straat 60A, R. & B. from 2, D. 1 1/4-1 3/4, pens. 4 fl.; Wynkamp Paarden-Markt 6, R. & B. 1 3/4, D. 1 1/2 fl. — *Alkmaarsche Lunch Room*, Houttil 1; *Café Lievendag.*

Alkmaar, a town of 18,300 inhab., deriving its name (which signifies 'all sea') from the lakes or morass which formerly surrounded it, is renowned in the history of the Dutch struggle for independence for its stout and successful resistance to the besieging Spaniards in 1573 (monument in the public gardens).

The railway-station lies about 1/4 M. from the town (tramway), the road to which leads through the pleasant public gardens. — The large Groote Kerk or Church of St. Lawrence, a fine late-Gothic cruciform edifice (1470-98), with modern timber vaulting, deserves a visit. In the S. aisle, near the organ (painted by Cæsar van Everdingen, of Alkmaar), is a painting in seven sections, of 1507, representing the Seven Works of Mercy. In the S. transept is the finely-engraved brass of Pieter Claesz Palinck (1546). Carved stalls in the Renaissance style. The choir contains the ancient tomb of Floris V., Count of Holland (d. 1296). The tower of the church fell in the 15th cent. and has never been rebuilt. A view of the church and tower is to be seen on the wall of the choir. The sacristan lives in the small square, planted with trees, to the S. of the church. — There are two modern *Roman Catholic Churches* at Alkmaar, one in the Gothic, the other in the Romanesque style.

In the Lange Straat, the chief street of the town, rises the *Stadhuis* with its tower, a late-Gothic structure dating from 1507. It contains the library and the *Municipal Museum*, consisting of Alkmaar antiquities, a few paintings, etc. Admission, Mon. and Frid. 1-3 p.m. (for strangers at other times also), 25 c.

Room I. Pictures by *C. Heck;* painted sculptures from the portal of the Orphanage; instruments of torture. — Room II. To the right, *Honthorst*, Holy Family (1632); *Ravesteyn*, Portrait; *Caesar van Everdingen*, An admiral, 'Regent Piece' (1634), Two large corporation-pieces (painted in 1659 under the influence of B. van der Helst); *W. van de Velde the Elder*, Battle of Copenhagen in 1658, a large cartoon; *C. van Everdingen*, Lycurgus showing the results of education. — On the opposite wall, several corporation-pieces of the end of the 16th and beginning of the 17th cent., of no great merit; *P. de Grebber*, Family-portraits (1623); representations of the sieges of Haarlem and Alkmaar by the Spaniards; view of Alkmaar Weigh House; *W. Bartsius*, Corporation-piece (1634). — In the middle of the room are sculptures and weapons. — Room III. Seals, weapons, and other small works of art.

The *Town Weigh House* (reached from the end of the Lange Straat, through the Mient to the left) dates from 1582, and the handsome tower was completed in 1599 by Corn. P. Kunst. The chimes and moving figures of the clock attract many spectators at noon. Alkmaar is the centre of the N. Holland cheese-trade. On market-days (Fridays) the whole of the picturesque *Place* in front of the Weigh House is covered by huge piles of red and yellow cheeses, while the streets are full of the gaily-painted waggons of the neighbouring peasantry. — Many of the 17th cent. houses in the Luttik Oudorp, Zydam, Mient, Verdronken Oort, Oude Gracht, and other streets, are interesting to students of architecture.

A Steam Tramway runs to the W. from Alkmaar to *Egmond aan Zee*. The chief intermediate station is *Egmond op den Hoef*, with an old and ruined abbey-church, in which many of the ancient Counts of Holland are interred. The abbey at a very remote period was a zealous patron of science, and its chronicles formed the principal source of the early history of Holland. In 1572 the fanatical iconoclasts destroyed the venerable and once magnificent buildings. Not far off, at *Egmond-Binnen*, are situated the scanty ruins of the castle of *Egmond*, destroyed by the Spaniards, the ancestral seat of the illustrious family so often mentioned in the annals of the Netherlands. — **Egmond aan Zee** *(Bad-Hotel Zeezicht)*, which has an excellent beach, was opened as a sea-bathing resort in 1904. At the foot of the lighthouse, erected in 1833, is a colossal lion in honour of Lieutenant Van Speyk (p. 360). The Dunes (p. 304) afford an extensive view.

Bergen, 3 M. to the N.W. of Alkmaar, is a favourite point for excursions (omn. in summer). The church was almost totally destroyed in 1799 in the course of the battle mentioned below, which is commemorated by a Russian monument (1901). The view from the neighbouring Dunes is fine.

From Alkmaar to Hoorn, 20 M., railway in 1/3-3/4 hr. This line is part of the express route from Rotterdam to Haarlem, Alkmaar, and Enkhuizen; but only slow trains call at the intermediate stations of *Heer-Hugowaard* (see below) and *Obdam*.

Steam-tramways run from Alkmaar to *Haarlem* and *Amsterdam* (comp. pp. 342, 354).

The train crosses the North Holland Canal (p. 394), which skirts the back of the Dunes, and then turns to the N.E. — 31 1/2 M. *Heer-Hugowaard* (see above); 34 1/2 M. *Noord-Scharwoude.* — 39 M. *Schagen* (Hot. de Roos; Hot. Vredelust), a pleasant little town with a large cattle-market (Thurs.), an agricultural school, and a ruined castle. Steam-tramway to Wognum (p. 402). — 46 M. *Anna Paulowna.*

58 1/2 M. **Helder** (**Hôtel Bellevue*, near the station, R. & B. 2, D. 2 1/4, pens. 4 fl.; *Den Burg*, *De Toelast*, near the harbour, with good view of the Zuiderzee; Brit. vice-consul, *W. J. van Neck*) was towards the close of the 18th century little more than a large fishing-village, but now contains 26,000 inhabitants. In 1811 Napoleon caused extensive fortifications to be constructed here by Spanish prisoners of war, and these were afterwards completed by the Dutch. About 3/4 M. to the E., and connected with Helder by a road along the Helder Dyke, lies **Nieuwediep**, the harbour at the mouth of the N. Holland Canal, where the capacious wharves and magazines of the Dutch Navy, and the Naval Cadet School, together known as *Willemsoord*, are situated. Part of the Dutch fleet is generally stationed here. There is also a *Zoological Station* at Nieuwediep.

As this, the extreme promontory of N. Holland, is exposed more than any other part of the coast to the violence of the wind and the encroachments of the sea, it is protected on all sides by huge and massive dykes. The great Helder Dyke, about 5 M. in length, and 12 ft. in width at the top, descends into the sea to a distance of 200 ft., at an angle of 40°. The highest tide never reaches the summit, while the lowest still covers the foundations. Huge bulwarks projecting several hundred fathoms into the sea at intervals add to the stability of the structure. This remarkable artificial coast is entirely constructed of Norwegian granite.

The traveller is recommended to take a walk on this dyke, which extends from Nieuwediep to the *Fort Erfprins*, beyond Helder. *Fort Kykduin* rises on the highest point of the northern Dunes. The lofty lighthouse *(vuurtoren)* commands a fine prospect.

A fierce and sanguinary naval battle took place off this Dune on 21st Aug., 1673, between the united English and French fleets and the Dutch under *De Ruyter* and *Tromp*, in which the latter were victorious. In September, 1799, an army of 10,000 English and 13,000 Russian troops, commanded by Admiral Abercrombie and the Duke of York, landed at this point. The Russians lost their way and were totally defeated by the French at *Bergen* (p. 399), while the English were compelled, after a skirmish at Castricum (p. 398), to yield to the superior forces of the French and to retreat, having failed in their endeavours to induce the Dutch to revolt against their new masters.

Opposite Helder, and separated from the mainland by the strait of *Marsdiep*, which is never choked up with sand, lies the island of **Texel.** A steamboat plies thither from Nieuwediep four times daily in $^3/_4$ hr., landing at *Oudeschild*, whence an omnibus runs to *Den Burg* (Lindeboom, Texel, both fair; Oranjeboom, plain), the capital of the island. On the W. coast lies the fishing-village of *Koog*, recently frequented as a bathing-resort (primitive accommodation). The island, with 6400 inhab., and 73 sq. M. in extent, consists chiefly of pasture-land, and supports about 34,000 sheep. Its N. extremity is called *Eyerland* ('land of eggs'). The eggs of the myriads of sea-fowl which visit it are collected and sent to Amsterdam.

Harlingen (p. 406) in Friesland may be reached by a sailing-boat with a favourable wind in 5-6 hrs. (about 15 fl.).

45. From Amsterdam to Enkhuizen and Stavoren

(Leeuwarden; Harlingen; Groningen).

51 M. Railway to (37 M.) *Enkhuizen* in $1^1/_4$-2 hrs. (from Haarlem viâ Alkmaar, $52^1/_2$ M., in $1^1/_3$-$2^3/_4$ hrs.). Steamer from Enkhuizen to (14 M.) *Stavoren* in 1 hr. 10 minutes. — Steamers also ply from Amsterdam to *Hoorn*, viâ *Enkhuizen* to *Harlingen*, and viâ Enkhuizen to *Stavoren* and *Sneek* (comp. p. 354).

From Amsterdam to ($5^1/_2$ M.) *Zaandam*, see p. 394. The train now crosses the *Zaan*, stops at *Oostzaan*, and skirts the *Wormer Polder.*

$14^1/_2$ M. **Purmerend** *(Vergulde Roskam; Heerenlogement)*, a small town with 6000 inhab. (market on Tues.), is situated between the Purmer, Wormer, and Beemster polders, at the S. extremity of the last-named. This polder, considered one of the finest in Holland, is intersected by the steam-tramway from Zunderdorp (Amsterdam; p. 354) to Alkmaar, one of the stations on which is *Midden Beemster* (Heerenhuis, very fair).

The railway to Hoorn skirts the E. side of the Beemster.

$25^1/_2$ M. **Hoorn** (*Hotel Doelen*, Achter-Straat, $^1/_4$ M. from the rail. station, plain but very fair, R. & B. 2, D. 2 fl.; *Hotel de Roskam*, Veemarkt 45, R. & B. $1^3/_4$ fl., with café-restaurant; *Hôtel Bellevue*, at the station, unpretending), with 10,000 inhab., is a picturesque town with numerous quaint old buildings, the walls of which are often elaborately adorned with tiles. A naval battle took place off Hoorn in 1573, in which the Spanish Admiral Bossu was taken prisoner by the Netherlanders. Hoorn was the birthplace of Willem Schouten (1580-1625), who discovered the passage round the S. coast of America in 1616, and named 'Cape Horn' after his native town, and of J. P. Coen (1587-1629), the founder of the Dutch dominion in the East Indies.

In the Kerkplein lie the *St. Jans Gasthuis* (1563) and the *Groote Kerk*, a modern structure on the site of a mediæval church, which was repeatedly destroyed by fire. — The Kerkstraat leads hence to the Rodesteen or Kaasmarkt, which contains a bronze *Statue of Coen* (p. 401), by F. Leenhoff (1893). The square is surrounded by the *Stadhuis*, containing a few old pictures (A. J. T. Blankerhoff, Battle in the Zuiderzee in 1573, with finely carved frame), the *Weigh House* (1609), and the *Proostenhuis* or *Tribunal* (1632). The *West Frisian Museum*, in the last-mentioned building (open 9-6; adm. 25 c.), contains paintings by F. Bol, W. van de Velde the Younger, J. de Baen, J. A. Rotius (four corporation-pieces), and others.

The *Roman Catholic Church*, Groote Noord, near the Rodesteen, possesses some fine vestments of the early 16th century. — The *Noorderkerk* and the *Oosterkerk* (rebuilt in 1616; stained glass of 1620) are also interesting. Near the latter is the *Ooster-Poort*, a relic of the old town-wall.

From the Rodesteen the Groote Haven-Steeg leads to the *Harbour*, at the entrance of which, on the Zuiderzee, is the *Harbour Tower*, an erection of 1531-1652. Thence the Pompsteeg leads to the *Dyke*, which affords a fine view of the Zuiderzee (best by evening-light).

Railway from Hoorn viâ Wognum (p. 400) to (13 M., in 3/4 hr.) *Medemblik* (Hotel Het Wapen van Medemblik), with a castle of the 13th cent. (now a law-court), the picturesque Koggenhuis (1613), and a church (St. Boniface) with a fine tower. — Tramway from Hoorn to Enkhuizen.

From Hoorn (Enkhuizen) to *Alkmaar* and *Haarlem (Rotterdam)*, see pp. 400, 398.

The railway from Hoorn to Enkhuizen leads through the richest district in N. Holland (well adapted for cycling). The houses of the peasants resemble villas; most of them are surrounded by small moats and communicate with the road by tiny bridges. The small intermediate stations *(Blokker, Westwoud, Hoogkarspel, Bovenkarspel)* are also stations on the tramway between Hoorn and Enkhuizen.

37 M. **Enkhuizen** *(Port van Cleve*, R. 1 3/4 fl.; *Hotel Jansen)* was once a flourishing town, which in the 17th cent. possessed 40,000 inhab. and a fleet of upwards of 400 herring-fishing vessels. The population is now 6300 only, and not a single fishing-smack remains. The *Drommedaris* tower, a relic of the old fortifications, dates rom 1540. The *Zuiderkerk*, with the tomb of the naturalist Paludanus (d. 1633), has an interesting tower (1450-1525). The *Choir-screen in the *Westerkerk*, with relief-figures of Moses, Joshua, and the Evangelists, is the finest work of the kind in N. Holland (1542-73); and the pulpit (1567) is also handsome. Beside the church, which is a Gothic edifice with a wooden roof and no transept, is a detached wooden belfry dating from 1519. The *Stadhuis* (1688), in the Breestraat, has ceiling-paintings by Joh. van Neck, etc. The *Weigh House* (1559), in the fish-market, is an

early specimen of the national brick and stone style. The *Mint* (1611), the *Orphanage* (1615), and many private houses of the 17th cent. are also interesting. Enkhuizen was the birthplace of Paul Potter, the painter (1625-54; comp. p. LXIX).

Steamers ply from Enkhuizen daily, except Sun., to the island of **Urk**, which is noted for its picturesque costumes, and to *Kampen* (p. 412). Other steamers run to Amsterdam, Harlingen, and Sneek (comp. p. 354).

From Enkhuizen the steam-ferry crosses the Zuiderzee in immediate connection with the trains. — *Stavoren*, see below.

46. From Stavoren *(Amsterdam)* to Leeuwarden.

31 M. Railway *(Hollandsche Spoorweg)* in $^3/_4$-$1^3/_4$ hr.

Stávoren, now a small place with 820 inhab., was the residence of the Frisian princes in the early middle ages, and subsequently a wealthy and independent commercial city, which reached the height of its prosperity at the beginning of the 13th century. It is connected with Enkhuizen (p. 402) by means of a steam-ferry.

The *Vrouwensand*, a broad grass-grown sandbank in front of the harbour, derives its name from the tradition that the wife of a wealthy merchant once desired one of her husband's captains to bring her from abroad 'the most precious thing in the world'. The worthy Dutch mariner, in conscientious fulfilment of the request, accordingly brought back a cargo of wheat from Danzig! The lady, indignant at his stupidity, ordered the valuable freight to be thrown overboard at the mouth of the harbour. The grain is said to have taken root, and to have formed the foundation of the sandbank.

To the E. of Stavoren lies the *Gaasterland*, forming an oasis of forest in the midst of a vast expanse of moor. The church of the village of *Wyckel* contains the tomb and monument of General Menno van Coehoorn (p. 291), the celebrated Dutch engineer.

The railway runs to the N.E. through the fertile but monotonous plain of Friesland, passing several small stations. *Hindeloopen*, with a lofty church-tower, was once celebrated for its brightly coloured dresses and gaily painted furniture. *Workum* contains some interesting private houses of the 17th cent. and a pretty weigh-house of 1650. The church has a detached Gothic tower; in the interior are richly painted biers belonging to the guilds (16-17th cent.).

$17^1/_2$ M. **Sneek** *(Stad Munster; Hotel de Wynberg)*, a busy little town with 11,500 inhab., carrying on a considerable trade in cheese and butter. The attractive *Stadhuis* is in the style of Louis XIV. The *Water-Poort*, a town-gate spanning a canal, dates from 1613 and was restored in 1878. — Steamer to Amsterdam, see p. 354.

From Sneek to Harlingen, steam-tramway in $1^3/_4$-2 hrs. The chief intermediate station is ($^1/_2$ hr.) **Bolsward** (*Hotel Wiebes*, R. & B. $2^1/_2$, D. $1^1/_2$ fl.), with 6500 inhabitants. The *St Martinikerk*, built in 1446-63, contains richly-carved late-Gothic choir-stalls (about 1450), and many fine tombstones. Some of the latter, however, really belong to the small *Broederkerk* (1281), which is now undergoing restoration. The **Stadhuis* (1614-16), which has recently been well restored, is the finest Renaissance building in Friesland. — From *Witmarsum* branch-line to *Makkum*. — *Harlingen*, see p. 406.

Steam-tramway from Sneek to *Heerenveen*, see p. 413.

The following stations are *Bozum*, *Mantgum*, and *Jellum-Boxum*.

31 M. **Leeuwarden.** — **Hotels.** Hot. de Nieuwe Doelen (Pl. a; C, 2), Koren-Markt 199, with garden, a long-established house, R. & B. from $2^1/_2$, D. (at 5.15 & 6.15) 2, omn. $^1/_4$ fl.; Hotel Phoenix (Pl c; C, 3), St. Jacobs-Straat, fair; Hôtel-Restaurant Amicitia (Pl. b; C, 3), Wirdumer Dyk 45, R. & B. from $1^3/_4$, D. $1^1/_2$ fl.; Hotel Weidema ('*Wapen van Friesland*'; Pl. d, A, B, 3), Groot Schavernek 9; Oranje Hotel (Pl. e; B, 4), Stations-Weg 4, R. & B. from $1^3/_4$, D. $1^1/_2$ fl.; Hotel de Klandery (Pl. f; C, 4), on the Zuider-Plein, R. & B. from $1^1/_2$, D. $1^1/_4$ fl., with café-restaurant.

Cafés-Restaurants. **Amicitia* (see above), with small garden; *Port van Cleve*, St. Jacobs-Straat; *Friesch Koffiehuis*, Wirdumer Dyk; *Café Neuf*, Voorstreek, corner of Koning-Straat.

Post & Telegraph Office (Pl. 17; C, 2), on the Wortelhaven.

Booksellers. *W. Eekhoff & Zoon*, Wirdumer Dyk 1.

Motor Launch for excursions kept by *T. Voordenrind*, Romkes-Laan (10 fl. per day).

Principal Attractions ($^1/_2$ day). Frisian Museum, Kanselary, Oldehove Tower, Noorder-Plantage.

Leeuwarden, the ancient capital of the Frisians, with 33,600 inhab., carrying on a considerable trade in cattle and agricultural products, was formerly celebrated for its gold and silver work.

From the *Railway Station* (Pl. B, 4) we first follow the Stations-Weg to the right and then cross the Wirdumerpoorts-Brug to the lively Wirdumer Dyk (Pl. C, 4, 3). Immediately to the left stands the *Exchange* (Beurs-en-Waaggebouw; Pl. 1), while at the other end of the street, in the Waags-Plein (left), is the picturesque *Old Weigh House* (1598; Pl. 15), now a fire-station.

Following the small canal named Het Naauw to the right, we reach the busy Voorstreek, from which the Koning-Straat diverges to the right. In the latter (No. 7) is the —

Frisian Museum (Pl. 2; D, 2), containing the extensive collections of the *Friesch Genootschap van Geschied-, Oudheid-, en-Taalkunde.* Open daily, 10-4; adm. 25 c. or, including the porcelain collection, 50 c. Catalogue (1904) 25 c. Curator, Dr. Boeles.

Ground Floor. Rooms I & II (to the right). Frisian works in silver, chiefly of the 17-18th cent.; costumes; portraits (R. II). — Room III. The central case contains the so-called *Popta Silver Ware, executed at Leeuwarden for the Popta family of Marssum. Among the most notable pieces are two dishes (Nos. 648, 649) with mythological scenes (ca. 1650) and two candelabra (Nos. 650, 651) by *Claes Mensma* (ca. 1670). In the window-case are fine drinking-horns and hunting-horns of ivory, some of them with silver ornamentation. This room also contains fayence from Delft and Makkum and German stoneware. On the walls are portraits. — Room IV (to the left of the entrance). Collection of portraits. — At the end of the passage we ascend to the —

Entresol. Room V contains good portraits (16-17th cent.). Entrance-wall: no number, *Wybrandt de Geest*, Boy (1656); 585. *Corn. Janssens van Ceulen*, Lady (1652). End-wall: 574. *Unknown Master*, Viglius d'Aytta, the jurist (1564). In the middle are drawings, etchings, and water-colours. The cases by the front-wall contain old printed works and book-bindings; document of Emp. Maximilian I. (1495).

First Floor. By the staircase, in Rooms VI (l.) and VII (r.), *Rooms from Hindeloopen (p. 403), with their original fittings (18th cent.). — Room VIII (l.). Small antiquities and weapons. — Rooms IX and X (r.). Prehistoric relics. — Room XI (l.). Frisian antiquities of the Merovingian

LEEUWARDEN
1:14.000
0 100 200 300 400
Meters
Tramlijn
St. Jacobi Parochie
Groningen
Harlingen
Sneek & Zwolle
Zwolle
1 Beurs C 3,4
2 Friesch Museum D 2
3 Kanselarij D 2
Kerken:
4 Apostolische K. B 2,3
5 Doopsgezinde K. C 3
6 Gereformeerde K. B 2
7 Groote Kerk C 2
8 Luthersche K. D 3
9 St. Bonifacius K. D 2
10 St. Dominicus K. C 2
11 Waalsche K. C 2
12 Westerkerk B 2
13 Nut van't Allgemeen C 3
14 Oldehoove (Toren) A 2
15 Oude Waag C 3
16 Paleis v. Justitie B 3
17 Postkantoor C 2
18 Prov. Gouvern! D 2,3
19 Schouwburg B 3
20 Stadhuis C 2
21 Synagoge C 2
22 Tooneelzaal C 2
23 Vorm. Konings Pal. C 2
24 Weeshuis B 3,4

and Carlovingian periods. — The flight of steps on the other side of the landing lead to Room XII, containing pictures of the 19th century. To the left: 9. *David Bles*, Lady reading; 47. *W. Roelofs*, Landscape with cattle; 7. *Chr. Bisschop*, The empty cradle; 108, 109. *J. van Beers*, Landscapes; 2. *L. Apol*, Winter-scene (1874); 41. *H. W. Mesdag*, Sea-piece; 101. *Ch. Jacque*, Sheep; 8. *Chr. Bisschop*, Frisian girl; 22. *J. Israëls*, The mother's right hand; 100. *Ch. Daubigny*, Landscape.

Second Floor. Room XIII. Collections of natural history. — We now return to the groundfloor, cross the court, with the Museum Library to the right, and enter the —

Annexe. On the groundfloor is the *Collection of Porcelain bequeathed by Mr. A. Looxma Ypey te Ryperkerk, including valuable Chinese, Japanese, and East Indian china, and a few specimens of Höchst and Dresden ware. — Room XIV (first floor) contains an extensive collection of Frisian and other coins, medals, modern Dutch plaques, glass, and stained glass.

The Basement of the main building contains mediæval fonts, architectural fragments, sculptures in stone and terracotta, and pottery. The basement of the annexe contains tombstones.

The Kanselary (Pl. 3; D, 2), in the Turfmarkt, opposite the Museum, was originally a law-court, built by *Barth. Janszoon* in the time of Philip II. (1566-71; flight of steps, 1621); it now contains the *National Archives* and the *Provincial Library*.

We return to the Koning-Straat and proceed to the N.W., viâ the Wortelhaven and the Slotmakers-Straat, to the Protestant *Groote* or *Jacobyner Kerk* (Pl. 7; C, 2), the old burial church of the Stadtholders of Friesland, who belonged to the house of Nassau-Diez and were the progenitors of the reigning family of Holland (comp. p. xli). The church dates from 1480-1550.

We next follow the Groote Kerkstraat and (left) the Beyer-Straat to the Hofplein, on the left side of which is the *Stadhuis* (Pl. 20; C, 2), a building of 1715, with a fine old hall, while on the right is the insignificant *Royal Palace* (Pl. 23; C, 2), the residence from 1587 to 1747 of the Governors of Friesland and now occupied by the Royal Commissary for Friesland. The dining-hall contains portraits of Governors and princes of the house of Orange-Nassau.

To the W. the Groote Kerkstraat (see above) leads to the Oldehove (Pl. 14; A, 2), a massive but unfinished church-tower of brick, 130 ft. high (1529-32).

In the attractive *Noorder-Plantage*, laid out on the site of the old bastions, is the *Prinsentuin* or *Stadtuin* (Pl. B, 1, 2), with simple café (concert on Sun. afternoon in summer, 50 c.).

The Frisians are the only Germanic tribe that has preserved its name unaltered since the time of Tacitus. They are remarkable for their physical strength, their bravery, and their love of independence. After wars with Charles Martel (714-741) and partial conversion to Christianity (by SS. Willibrord (p. 424) and Boniface (p. 407), they submitted to Charlemagne, who entered into a treaty with this remarkable race, by which they were recognized as a free people, bound only to pay tithes to the church. He caused a collection of Frisian laws to be made, and they still exist in the *Asegabuch* in the old Frisian language, as well as in Latin. By the 11th cent., however, the Frisians had already shaken off the yoke of the imperial counts and had formed the league of the seven 'Sea Lands' (West Friesland, Westergau, Ostergau, Drenthe, Groningen, Emden, and Rüstringen), the representatives of which assembled first at the 'Upstalboom' ('Judgment Tree') near Aurich and afterwards (from about 1350) at Groningen. In 1256 the Frisians defeated and slew the German king, Count William II. of Holland (p. xxxvii), and it was not till after an obstinate struggle, continuing through the whole of the 14th cent., that the Counts of Holland succeeded in subjugating West Friesland.

The Frisian language differs considerably from that of the rest of Holland, occupying an intermediate position between Anglo-Saxon and Old Norse, and often closely resembling English. The Frisian language boasts of a not inconsiderable literature, but is gradually being supplanted by Dutch.

The women of Friesland enjoy a great reputation for beauty, and many attractive faces may be seen among the country-girls who frequent the market on Fridays at Leeuwarden. Their characteristic headdress is a kind of skull-cap of metal, usually silver-gilt, which lies close to the temples, where it is finished with spiral ornaments. These headdresses are handed down from mother to daughter as heirlooms.

From Leeuwarden to Harlingen, $15^1/_2$ M., railway in $^3/_4$ hr. — Stations: *Deinum*, *Dronryp*.

$10^1/_2$ M. **Franeker** (*De Korenbeurs*, R. $1^3/_4$, D. $2^1/_4$ fl.) was the seat of a university from 1585 to 1811, when it was suppressed by Napoleon. *Vitringa*, *Heineccius*, *Schultens*, *Hemsterhuis*, *Valkenaer*, and other savants once taught here. In the choir of *St. Martin's Church*, completed in 1420, are several very fine tombstones of the 15-17th cent., placed upright against the walls. The earlier specimens are of reddish sandstone, the later (some 12 ft. long) of dark granite. The most famous Frisian sculptors or 'Antyksnyders', several of whom studied in Italy, were *Peter Dircksz* and *Vincent Lucasz*, who flourished about the middle of the 16th century. — The successfully restored *Stadhuis* (1591), with a corner-tower, contains portraits of scholars and an astronomical model showing the motions of the planets, the sun, and the moon, which was constructed by *Eise Eisinga*, a burgher of Franeker, in 1774-81. The so-called *House of the Grain Porters* is a tasteful and interesting building (1634).

$15^1/_2$ M. **Harlingen** (*Oranje Hotel*, very fair; *Heerenlogement*; Brit. vice-consul and Lloyd's agent, *Dirk Fontein*, Noorderhaven A 33), a town of 10,000 inhab., with a harbour constructed in 1870-77, occupies almost the same site as a city which was entirely swallowed up by an inundation in 1134. In 1566 the surrounding district was again devastated and depopulated by another encroachment of the sea, in consequence of which the Spanish governor *Robles de Billy* caused the entire province to be surrounded by lofty dykes. The grateful inhabitants, in commemoration of this important service, erected a statue to the governor, called the *Steenen Man*, which is still to be seen on the sea-wall to the S. of the town. — The railway-station is $^3/_4$ M. from the town.

Steam-tramway to *Sneek*, see p. 403. — From Harlingen steamers ply twice weekly to *Hull* (fare 15*s*., return 25*s*., tourist-ticket 20*s*.) and once weekly to *Leith*.

From Harlingen a steamer plies in 2 hrs. to the islands of *Terschelling* and *Vlieland* (fares $1^1/_4$, $^3/_4$ fl.; there and back $1^1/_2$, 1 fl.). *Vlieland* (Hotel Vlieland, pens. $2^1/_2$ fl.; private lodgings; Lloyd's agent), the capital of the

GRONINGEN
1 : 18.000
0 100 200 300 400
Meter
1 Archiefgebouw C 3
2 Militaire Hoofdwacht C 3
3 Muziekschool C 3
4 Nederlandsche Bank B 3
5 Telephoonkantoor C 4
6 Universiteits Bibliotheek B 3
7 Goudkantoor C 3
8 Korenbeurs B 4
Roodeschool, Delfzijl
Bedum
Noorder Stat.
Oude Israël Begraafpl.
Gas Fabriek
Noorder Plantsoen
Nieuwe K.
Ossen Markt
Militair Hosp.
Nieuw Zieken huis
Telegr. Kantoor
Martini Kerk
Groote Mkt.
Justitie Geb.
Universiteit
Broer K.
Raad huis
Concert Huis
A Kerk
Ziekenhuis
Mus. v. Oudheden
Gedempte Zuiderdiep
Emma Plein
Heere Plein
Zuider Park
Provinciaal Kanaal
Hoofd Station
Eelde
Harlingen
Zuider Begraafplaats
Sterrebosch
Zuidlaren
Nieuwe Schans
Delfzijl (Borkum)
1:18.000
Zuider Begraafplaats
Sterre bosch
Inf. Kazerne
Cellulaire Gevangenis
Zuidlaren

Geogr. Anst. v. Wagner & Debes, Leipzig

last-named island, is frequented for sea-bathing. The bathing-place lies 20 min. from the town (bath 25 c.).

The railway-lines of the 'Noord-Friesche Localspoorweg-Maatschappy' connect Leeuwarden, Franeker, and Harlingen with the coast-resorts of W. Friesland. The chief stations on the line from Harlingen to *Metslawier* are *Tjummarum* (junction for Franeker), *St. Jacobi-Parochie*, *St. Anna-Parochie*, *Stiens* (junction for Leeuwarden), and *Dokkum-Aalsum*. At Dokkum, which may also be reached from Leeuwarden by steamer (3-4 times daily, exc. Sun., in $2^1/_2$ hrs.), the Frisians slew St. Boniface on June 5th, 755.

Steam Tramways run from Leeuwarden to *St. Jacobi-Parochie* (see above) and from Dokkum to *Veenwouden* (p. 413).

From Leeuwarden to *Amsterdam* and *Utrecht* viâ Zwolle, see R. 48; to *Groningen*, see R. 47.

47. From Leeuwarden to Groningen.

33 M. Railway (*Staatsspoorweg;* no express-trains) in $1^1/_4$-$1^3/_4$ hr.

The district traversed is monotonous and the stations are unimportant. From *Veenwouden* steam-tramways ply to Heerenveen (p. 413) and to Dokkum (see above). — 33 M. *Groningen.*

Groningen. — **Railway Stations:** 1. *Central Station* (Hoofd-Station: Pl. B. C, 5, 6; with restaurant), for all trains. 2. *Noorder-Station* (Pl. A, 1), for trains to Delfzyl and Roodeschool.

Hotels. *Frigge (Pl. a; C, 4), Heere-Straat 76, with furnace-heating and small garden, R. from $1^1/_2$, B. $^3/_4$, déj. $1^1/_2$, D. incl. wine $2^1/_2$, omn. $^1/_4$ fl.; *Doelen (Pl. b; C, 3, 4), in the Groote Markt, a long-established house, R. & B. 2-$2^1/_2$ fl., D. incl. wine 2 fl. 80 c., omn. $^1/_4$ fl.; *Hôtel-Restaurant Willems (Pl. c; C, 4), Heere-Straat 54, with furnace-heating, R. & B. from 2, D. $1^1/_2$, omn. $^1/_4$ fl. — Zeven Provincien (Pl. d; C, 3, 4), in the Groote Markt; Hotel Friesland (Pl. e; C, 4), Kleine Pelster-Straat 4, R. & B. from $1^1/_2$, D. $1^1/_4$ fl; Hotel Kisch (Pl. f; B, 5), Station-Straat; Hotel Elzenga, Carolie-Weg 13, moderate; Hotel Kiek (Pl. g, B 4; Jewish), Aa-Kerkhof. — At Sterrebosch: Hôtel-Pension Waterloo (Pl. h; A, 6), Heere-Weg, for a prolonged stay.

Cafés-Restaurants. **Frigge* (see above), **Willems* (see above), plats du jour 60 c., D. $1^1/_4$-$1^1/_2$ fl., **Café Suisse*, D. $1^1/_4$ fl., these three all in the Heere-Straat (the last No. 28); *Bavaria*, Gulden-Straat 11; *Prins*, Groote Markt. — **Wine Room:** *Bodega*, Gulden-Straat 20 (also beer).

Post Office (Pl. B, 3) in the Poststraat.

Telegraph Office (Pl. C, 3) in the Martini-Kerkhof.

Booksellers and Fine Art Dealers: *Scholtens & Zoon*, Groote Markt 43.

Tramways (5 c.). 1. From the *Noorder-Station* viâ the Ebbinge-Straat, Groote Markt, and Heere-Plein to the *Central Station.* 2. From the *Noorder Station* viâ the Groote Markt and the Heere-Plein to *Sterrebosch.* — **Steam Tramways** viâ *Paterswolde* to *Eelde* and to *Zuidlaren* (p. 413; popular excursions).

Steamboats: from the Oosterhaven (Pl. D, 4) daily (except Sun.), through the Damsterdiep to *Delfzyl* (p. 409; 50, 35 c.); daily in summer from the Noorderhaven (Pl. A, B, 3) to *Schiermonnik-Oog* (p. 410; fares 3 & $2^1/_4$ fl., there & back 5 & $3^1/_4$ fl.).

British Vice-Consul & Lloyd's Agent, *U. J. Schiltuis.*

Groningen, the capital of the province of the same name, with 69,500 inhab., lies at the junction of the *Drentsche Aa*, or *Hoornsche Diep*, and the *Hunse*, or *Drentsche Diep*. The latter is called *Reitdiep* from this point to its mouth (12 M. to the N.W.), and, like the *Damster Diep* and the new *Ems Canal*, is navigable for small sea-going vessels. Groningen, the birthplace of the painters *Jos. Israëls* and *H. W. Mesdag*, is the most important town of the N. Netherlands, with wide streets, pleasant gardens on the site of the former fortifications, and considerable trade. Rape-seed and grain are the staple commodities of the place. The peasants who cultivate the former are generally freeholders, and often remarkably well-to-do.

The historical records of Groningen date back to the 9th cent., and from 1040 it was under the jurisdiction of the Bishop of Utrecht. It joined the Hanseatic League in 1282, was captured by Prince Maurice of Orange in 1594, and was vainly beleaguered by Bishop Bernhard von Galen in 1672.

The life of the town is focussed in the HEERE-STRAAT (Pl. C, 4, 5), the prolongation of the Stations-Weg leading from the railway station, and in the GROOTE MARKT (Pl. C, 3, 4), which is still surrounded by a few old gabled houses.

The **Church of St. Martin** (Pl. C, 3) in the N.E. corner of the Groote Markt, is a Gothic brick structure of the 13th and 16th cent., with a lofty tower (332 ft.), built in 1477 (top restored after a fire in 1627; view), and an organ built by Rudolph Agricola (1443-85), a famous scholar and musician born near Groningen. At the foot of the tower is the *Old Regthuis*, a small brick building of 1509 (restored in 1899), now used as a guard-house. — On the W. side of the market is the extensive **Stadhuis**, restored in a pseudo-classical style in 1787. Behind is the elegant *Goudkantoor* (Pl. 7) of 1635 (restored in 1844).

The **University** (Pl. B, 3), founded in 1614, is established in the handsome academy building (erected in 1850), and is attended by about 500 students. In the same building is the *Museum of Natural History*. — Among the treasures of the *University Library* (Pl. 6; B, 3), in the Bibliotheek-Gang, between the Poststraat and the Zwanen-Straat, is a copy of the New Testament of Erasmus with marginal annotations by Luther (open on week-days, 10-4; in vacation, 1-3).

Opposite the university stands the Roman Catholic *Broerkerk* (Pl. B, 3), a Gothic structure by P. J. H. Cuypers, adorned with large pictures of the Passion by *L. Hendrix* (1865; p. 171). — The corner-house of a street in the vicinity, called the '*Oude Kiek in't Jat Straat*' (Pl. B, 3), bears the head of a bearded man, with the inscription '*Ick kiek noch in't*' ('I still peep into it').

In the adjacent Guyot-Plein (Pl. B, 3) is a small monument commemorating *H. D. Guyot* (d. 1828), founder in 1790 of the *Deaf and Dumb Asylum*, which rises at the N.W. corner of the square. — To the N. is the *Nieuwe* or *Noorder Kerk* (Pl. B, 2), built in 1660-64 on the plan of the church of the same name in Amsterdam (p. 362). — In the Nieuwe Kiek in't Jat Straat is the entrance to the *Botanic Garden* (Hortus Botanicus; Pl. A, 2) of the University (open on week-days 9-12 and 2-4; shown by attendant).

To the S.W. of the Groote Markt, beyond the Visch-Markt, is the *Corn Exchange* (Korenbeurs; Pl. 8, B 4), behind which is the Gothic *Aa-Kerk*, founded in the 13th cent., but rebuilt after 1500 and furnished with a baroque tower in 1712.

Farther on, in the Prædinius-Singel, rises the **Museum of Antiquities** (*Museum van Oudheden;* Pl. B, 4), a brick building by *C. H. Peters* (1894), containing prehistoric and Roman antiquities found in the province of Groningen and also works of modern art. Open daily, 1-5; adm. 25 c. Catalogues (1903) 10 c. and 25 c.

Basement. Room I. Mediæval fonts and architectural remains from Groningen. In the cases are Roman antiquities. — Room II. Collection of vases. Chimney-piece of 1632. — Room III. Stoneware, chiefly from the Lower Rhine. Architectural fragments.

Entresol. Room IV (left). Views of Groningen, including two by *H. W. Mesdag*. Guild antiquities. The cases contain academic relics, the hat of a town councillor (1685), and the silver keys of the town. Stained-glass windows. — Room V. Chimney-piece with painting by *Ad. Camerarius* of Groningen (1665); the old 'Prinsenstoel' of the Governor; Groningen weights and measures; numerous portraits. — Room VI. Coats-of-arms, instruments of torture, weapons, models of guns. In the middle a litter of the 18th century. On the walls, tapestry (18th cent.) and portraits of Rudolph Agricola (p. 408) and others. — Room VII (to the right of the entrance). Room-fittings in the style of Louis XVI. Tapestry, with scenes from the environs of Groningen, by *G. Wieringa* (1782). — Room VIII, in the Regency style. Chimney-piece and gate from a house in the Groote Markt. Collection of porcelain. — Room IX, in the style prevalent about 1600. — The Staircase is hung with escutcheons.

First Floor. Room X (left). Coins and medals. *Porcelain, chiefly from China and Japan (17-18th cent.). Glass and rock-crystal. Works in gold and silver. — Room XI (right). Costumes (18th cent.). On the exit-wall, landscape by *J. van Goyen*. — Room XII. Reminiscences of the painter *Taco Mesdag* (1829-1902), of Groningen. Pictures: to the left, *Th. de Bock*, Moon-lit scene; *W. Maris*, Landscape with cattle (1864); *Ant. Mauve*, Field-worker; *H. W. Mesdag*, Sea-piece (1874); *L. Alma-Tadema*, Study of art; *A. Verwée*, Donkey-cart; *P. J. C. Gabriel*, Polder; *Christoffel Bisschop*, Lady in early-Groningen costume; *J. Bosboom*, Interior of a church; *Taco Mesdag*, Tumuli at Taarlo; *J. Maris*, Wind-mill; *M. Maris*, Hofje of Nieuwkoop; *Sientje Mesdag-van-Houten*, Still-life; *J. Israëls*, Portrait of Mr. K. Mesdag.

The **Noorder-Plantsoen** (Pl. A, 1-3), the pretty park on the N.W. side of the town, laid out on the site of the ramparts dismantled in 1874, and the small Sterrebosch (Boschhuis, Waterloo, with open-air restaurants; tramway, see p. 407), to the S. of Groningen, both offer many attractive walks.

From Groningen to Delfzyl, $18^1/_2$ M., railway in $1^1/_2$-$1^3/_4$ hr. Stations: *Groningen* (Noorder-Station), *Sauwerd* (see below), *Bedum*, *Stedum* (with an interesting brick church, restored by P. J. H. Cuypers and containing successfully renewed frescoes of 1418), *Loppersum*, and *Appingedam*. — **Delfzyl** (Lloyd's Agent, *P. J. Vos*) lies on the *Dollart*, a gulf about 14 M. long and $4^1/_2$ M. broad, at the junction of the Ems and the Ems Canal (p. 408), formed in 1277 by an inundation. A steamer plies to Borkum every Tues. & Frid. from July 1st to Sept. 15th. On the opposite side of the Dollart lies *Emden* (see *Baedeker's Northern Germany*).

From Groningen to Roodeschool, $15^1/_2$ M., railway in $1^1/_2$ hr. Stations: *Groningen* (Noorder-Station) and *Sauwerd* (see above); *Winsum* (steam-tramway to Ulrum), *Baflo*, *Warffum*, *Usquert*, *Uithuizen*, and *Uithuistermeeden*. — Opposite (15½ M.) **Roodeschool** lies the island of *Rottum*.

The steamboat mentioned at p. 407 descends the *Reitdiep* from Groningen (to *Zoutkamp*, at the mouth, 2½-3 hrs.), then crosses to (1-1½ hr.) **Schiermonnik-Oog**, an island consisting of dunes and fertile polders, with a bathing-resort on its N.W. side (*Badhuis*, R. 1¼-1½ fl., board 3½ fl.). There are three bathing-places, one for mixed bathing.

48. From Amsterdam or Utrecht to Leeuwarden and Groningen.

From Amsterdam to Amersfoort (28½ M.) in ¾-1¼ hr. (fares 2 fl. 30, 1 fl. 75, 1 fl. 15 c.). From Utrecht to Amersfoort (14 M.) in 21-37 min. (fares 1 fl. 10, 90, 55 c.). From Amersfoort to Leeuwarden (98 M.), express in 3, ordinary trains in 4½-5 hrs. (fares 6 fl. 75, 5 fl. 25, 3 fl. 25 c.). From Amersfoort to Groningen (102 M.) in the same time (fares 7 fl., 5 fl. 50, 3 fl. 50 c.).

Amsterdam, see p. 350. Thence to (18 M.) *Hilversum*, see R. 51. — 23 M. *Baarn* (Hotel Velaars; Hotel op den Brink), a favourite summer-resort of the wealthy citizens of Amsterdam, with a fine wood (the *Baarnsche Bosch*, p. 430). A branch-line runs hence viâ Soestdyk (p. 397), Soest, and De Bilt (see below) to Utrecht. — The train now crosses the *Eem* and reaches (28½ M.) *Amersfoort*.

Utrecht, p. 423. The first station is (5½ M.) *De Bilt* (see above), a village on the highroad to Zeist, the seat of the Dutch Meteorological Institute; then (10 M.) *Soest* (see above) and (14 M.) *Amersfoort*, where the Amsterdam and Utrecht lines meet.

Amersfoort *(Muller; De Zwaan)* is an industrial town, with 16,000 inhab., situated on the Eem, in the midst of a sandy district. In 1787 the 14th cent. *Church of St. Mary* was partly destroyed by an explosion of gunpowder; the tower *(Lieve-Vrouwetoren)*, 312 ft. high, which was not injured, built about 1500 (top restored in 1655), is the finest Gothic pyramid in the country. It has a chime of bells by Fr. Hemony. The *Joris-Kerk* (St. George), originally erected in the 12th cent. but practically rebuilt in the 15th cent., contains a fine rood-loft (after 1500). In the *Museum Flehité* are antiquities from the town and neighbourhood. The mediæval gateways of the town are interesting, particularly the *Koppel-Poort*, spanning the Eem. The old ramparts were levelled in 1829 and converted into pleasant promenades. Outside the town, 1¼ M. from the station, is an eminence with a pavilion, which commands an admirable panorama of the surrounding district. — From Amersfoort to *Zutphen* and *Rheine*, see R. 50; to *Arnhem* and viâ *Kesteren* to *Nymwegen*, see p. 436.

The next stations beyond Amersfoort are (6 M. from Amersfoort) *Nykerk*, (11 M.) *Putten*, and (14 M.) *Ermelo-Veldwyk*. The soil is sandy and generally sterile, but tobacco is extensively planted here. This district is the *Veluwe*, lying between the Zuiderzee and the *Yssel*, and is one of the highest parts of N. Holland (300-350 ft. above the sea).

17 M. **Harderwyk** *(Hotel Kamm*, R. & B. 2, D. $1^1/_2$, omn. $^1/_4$ fl.; *Hôtel Ducroix)*, a small seaport on the Zuiderzee, is the depôt for the Dutch E. Indian recruits. The university, founded in 1648, was closed in 1811.

$20^1/_2$ M. *Hulshorst;* 24 M. *Nunspeet;* 30 M. *Elburg-Oldebroek;* 35 M. *Wezep;* 38 M. *Hattem*, with a Gothic church (15th cent.; tower of the 13th cent.) and an old town-gate. The Yssel is now crossed by a long iron bridge.

42 M. **Zwolle.** — **Hotels.** **Keizerskroon*, Kamper Straat, R. & B. from $2^1/_2$, déj. $1^1/_4$, D. 2 omn. $^1/_4$ fl.; *Heerenlogement*, in the Groote Markt, commercial, R. from $1^3/_4$ fl., déj. 60 c., D. $1^3/_4$, omn. $^1/_4$ fl., well spoken of; *De Zon*, also in the Groote Markt, with café-restaurant, R. & B $1^1/_2$, D. $1^1/_4$ fl.; *Hotel Voskamp.* — **Tramway** from the station to the Groote Markt.

Zwolle, the capital of the province of Over-Yssel, with 31,800 inhab., is situated on the *Zwarte Water*, a small river which falls into the Zuiderzee. — Zwolle was the birthplace of the celebrated painter *Gerard Terburg* or *ter Borch* (1617-81; p. 415), none of whose works, however, are preserved here.

Approaching the town from the station, we observe the *Sassen-Poort* (now containing archives), an old Gothic gateway of brick, with four towers, to the right, at the end of a broad sheet of water surrounded by fine trees. — In the market rises the spacious Gothic *Church of St. Michael* ('Groote Kerk'; Prot.), begun in 1406, which contains a fine carved pulpit, executed by 'Adam Straes van Weilborch uyt dat Duyts Land Nassauwe', about 1620, and an excellent organ (1 hr.'s performance 6 fl.). The choir-screen dates from 1592. Beside the church is the picturesque *Guard House* of 1614.

The Stadhuis, built by Master Berend in 1447 (exterior modernized), contains on the groundfloor a handsomely painted and fitted up Gothic *Council Room, with a fine Gothic chandelier (15th cent.) and chimney-piece. The carved figures supporting the roof are said to be caricatures of councillors of Kampen. — Next to the little Gothic *Bethlehem Church* in the Sassen-Straat is a handsome guildhouse of 1571.

The Roman Catholic *Church of St. Michael* (15th cent.) has a massive tower. — The other *Roman Catholic Church* contains a monument, by W. Mengelberg (1897), to *Thomas à Kempis*, the author of the 'Imitation of Christ' (translated into almost every known language), who lived for nearly 64 years in a monastery on the *Agnetenberg*, 3 M. from Zwolle, where he died in 1471, in his 92nd year.

Steamer viâ Kampen to *Amsterdam*, see p. 354. — Steam Tramway viâ Dedemsvaart (p. 412) to *Avereest* (Heemse-Hardenberg, Erica, Klazinaveen). — An excursion may be made to *Vilsteren.*

From Zwolle to Dieren, 35 M., railway in $2^3/_4$-4 hrs. Chief stations: *Hattem* (see above), *Het Loo* (p. 414), and *Apeldoorn* (p. 414). — 35 M. *Dieren*, see p. 416.

From Zwolle to Kampen, 8 M., railway in 18-20 min. (fares 45, 35, 30 c.). — Intermediate station, *Mastenbroek.*

Kampen (*Hôtel des Pays-Bas*, Broeder-Weg 17, R. $1^1/_4$-$1^3/_4$, B. $^3/_4$, D. 2, omn. $^1/_4$ fl.; *Dom van Keulen*, these two very fair; *Hotel de Moriaan*), on the *Yssel* (here crossed by a bridge), near its influx into the Zuiderzee, is a quiet and clean Dutch town of 20,000 inhab., the seat of a military academy and of a small Reformed theological school. The town, once a member of the Hanseatic League, was at the height of its prosperity in the 15th cent., before the harbour was silted up.

The *Koornmarkts-Poort*, to the S., one of the three ancient gateways, dates from the 14th century. The **Church of St. Nicholas*, or *Bovenkerk* (under restoration), an imposing Gothic edifice of the 14th cent., with double aisles, ambulatory, and radiating chapels, contains a handsome Gothic stone pulpit and sedilia. That of *St. Mary*, or the *Buitenkerk* (Roman Catholic), also dates from the 14th century.

The chief object of interest, however, is the *Stadhuis, restored after a fire in 1543. The six statues on the façade (Charlemagne, Alexander the Great, Moderation, Fidelity, Justice, and Neighbourly Love) apparently date from the previous building of the 14th century. The council-room, with elaborately carved magistrates' seats (notably the two presidents' chairs) by *M. Vrederick* (1546), an almost overladen sculptured chimney-piece by *Jacob Colyn de Nole* (1545), and an artistic iron trellis before one of the windows, is among the most characteristic curiosities in the country. It contains a small collection of antiquities. A later addition (1740-41) contains tapestry, portraits of stadtholders, tankards, etc. — In the vicinity are the *Broederkerk* (15th cent.), the former Minorite church, the fine *Broeder-Poort*, and the *Tower of the Holy Ghost*, built in 1649-64 by Vinckboons, as a kind of landmark between the Bovenstad and Buitenstad.

To the S. of the town lies the small Romanesque church of *Wilsum* (12th cent.), restored in 1904.

Steamers ply from Kampen to *Amsterdam* (p. 354), to *Zwolle* (p. 354), to *Deventer* and *Zutphen* (p. 354), and to *Urk* and *Enkhuizen* (p. 403).

Beyond Zwolle the train crosses the *Vecht*. 46 M. (from Amersfoort) *Dalfsen*; 51 M. *Dedemsvaart* (p. 411); 55 M. *Staphorst.*

$58^1/_2$ M. **Meppel** (*Heerenlogement; De Bonte Koe*), a town with 9000 inhab. and a large market. The line to Leeuwarden here turns to the left, that to Groningen to the right; carriages changed.

The Leeuwarden Line continues to run towards the N.; it crosses the *Drentsche Hoofdvaart*, and passes ($61^1/_2$ M.) *Nyeveen* and ($66^1/_2$ M.) *Steenwyk* (Bellevue; Het Posthuis; Varrenhorst). The last is a small town of 5000 inhab., in the vicinity of which lie the pauper colonies of *Frederiksoord*, *Wilhelminasoord*, and *Willemsoord*, founded by a charitable society in 1817.

Beyond Steenwyk the line turns to the N.W. 71 M. *Peperga;* $72^1/_2$ M. *Wolvega;* 78 M. *Oudeschoot.* — From ($80^1/_2$ M.) **Heerenveen** (*Hotel Jorissen*, R. & B. $1^3/_4$-$2^1/_2$, D. $1^1/_2$-$1^3/_4$ fl.), a town with 6000 inhab., situated in a pretty district, with numerous country-seats, excursions may be made to ($^3/_4$ hr.) *Oranjewoud* and (2 hrs.) *Olterterp.* Steam-tramways run viâ *Joure* to *Lemmer* and to *Sneek* (p. 403) and viâ *Drachten* to *Veenwouden* and *Dokkum.* — To the left are several lakes, the largest of which is the *Sneeker Meer.* Numerous wind-mills are used for purposes of drainage. From (87 M.) *Akkrum* a canal-boat runs to Sneek (p. 403) and to *Gorredyk.* 90 M. *Grouw-Irnsum;* 93 M. *Wirdum.*

98 M. *Leeuwarden*, see p. 404.

The Meppel and Groningen Line at first turns towards the E., and follows the course of the small *Oude Diep.* 61 M. (from Amersfoort) *Ruinerwold;* 63 M. *Koekange;* 67 M. *Echten.* At (70 M.) *Hoogeveen* the Protestants are summoned to church, according to an ancient custom, by beat of drum. Here the stream is quitted, and the line turns to the N. — Between (77 M.) *Beilen* and *Hooghalen* the *Oranje Kanaal* is crossed.

86 M. **Assen** (*Hotel Somer*, very fair), a town with 9500 inhab., partly concealed by woods, is the capital of the province of Drenthe. The *Provincial Offices*, built in the Gothic style by J. van Lokhorst, occupy the site of the nunnery of Assen, which was suppressed at the time of the Reformation. The church, which is now used as the *Town Hall*, and part of the cloisters (13th cent.) are still extant. An annexe contains the *Archives* and a *Provincial Museum.* — The tumuli or 'giants' graves' at *Rolde* ($^1/_2$ hr.'s drive from Assen), and at *Gieten*, *Eext*, *Borger*, etc., are objects of great interest to the antiquarian. The huge stones which mark these spots, recalling those of Stonehenge, are glacier-borne boulders from Scandinavia.

Beyond Assen the line follows the course of the *Oude Aa*, at some distance from the stream. Just short of (93 M.) *Vries-Zuidlaren*, on the right, close to the railway, is an excellent specimen of a tumulus (steam-tramway to Groningen, see p. 407). $95^1/_2$ M. *De Punt;* 98 M. *Haren.*

102 M. *Groningen*, see p. 407.

49. From Groningen to Bremen.

107 M. Dutch Railway (no express-trains) to *Nieuweschans* or *Neuschanz*, 29 M., in ca. $1^1/_4$ hr. (fares 2 fl. 35, 1 fl. 90, 1 fl. 20 c.); Oldenburg Railway thence to *Bremen*, 78 M., in $3^1/_2$-$4^1/_4$ hrs. (fares, in German money, 7 *M* 60, 5 *M* 70, 3 *M* 80 pf.).

Groningen, p. 407. The line generally skirts a canal called the *Schuiten* or *Winschoter Diep.* That part of the province of Groningen which lies to the S. of the railway has been converted since 1650, by dint of unremitting industry, from a barren waste into fruitful fields. — $7^1/_2$ M. *Kropswolde;* 9 M. *Hoogezand-Sappemeer;* 11 M.

Sappemeer-Oost. — From (14 M.) *Zuidbroek*, with a well-preserved early-Gothic brick church of the 13th cent., a steam-tramway runs to *Ter Apel* on the Stads-Kanaal (see below), with an old convent of the 16th cent. (fine rood-screen in the church). — 18 M. *Scheemda.*

21 M. **Winschoten** *(Hotel Wissemann; Hotel Dommering)*, a town of 10,000 inhab., also with a 13th cent. brick church, is connected by a steam-tramway with *Finsterwolde*, to the N., and viâ *Oud Pekela* and *Nieuwe Pekela* with the *Stads-Kanaal* (see above), to the S.

About 1½ M. from Winschoten, at *Heiligerlee*, a monument was erected in 1873 to commemorate the first victory of the Netherlanders under Louis of Nassau (p. 441), brother of William the Silent, over the Spaniards in 1568, with which the 80 years' struggle for liberty began.

28½ M. *Nieuweschans*, Ger. *Neuschanz*, is the last place in Holland (custom-house). — 31½ M. *Bunde;* 35 M. *Weener* (German custom-house); 40 M. *Ihrhove.* Thence viâ *Leer* and *Oldenburg* to (107 M.) *Bremen*, see *Baedeker's Northern Germany.*

50. From Amsterdam viâ Deventer and from Arnhem viâ Zutphen to Salzbergen and Rheine *(Germany).*

Dutch Railway and State Railway. From Amsterdam to *Deventer*, 66 M., in ca. 1¾-2¾ hrs.; from Deventer to *Rheine*, 63 M., in ca. 2-3½ hrs. From Amsterdam viâ Amersfoort to *Zutphen*, 66 M., in 2-3 hrs.; from Arnhem to Zutphen, 18 M., in ½-1¼ hr. (from Amsterdam viâ Arnhem to Zutphen, 76 M., express in 2¾ hrs.). — From Zutphen to *Rheine*, 58 M., in 2¼-2½ hrs. — From Rotterdam to Arnhem viâ Gouda, 72½ M., express in 2-2½ hrs.

This is the route followed by the express-trains between Amsterdam or Rotterdam and the whole of N. Germany. From Amsterdam to Berlin, night-express 11 hrs., day-express, viâ Emmerich, 12 hrs. (fares 53 *M* 50, 40 *M*, 27 *M* 70 pf.); from Rotterdam to Berlin, either viâ Arnhem and Zutphen, or viâ Almelo and Rheine, express in 11-12 hrs. (fares 55 *M* 10, 41 *M* 50, 28 *M* 60 pf.).

From Amsterdam to (28½ M.) *Amersfoort*, see R. 48. — 38½ M. *Barneveld*, the junction of the branch-line to Lunteren and Ede (p. 431). — We traverse pleasant moorlands.

55½ M. **Apeldoorn** (*Hotel van der Burg*, with café-restaurant; *Hot. Bloemink; Hot. Oranjepark*), a prosperous village with numerous villas and 28,500 inhab., is picturesquely situated on the *Grift* and the *Dieren Canal.* The produce of its numerous paper-mills is partly exported to the E. Indies. Among its attractive parks are the *Oranje Park* and the *Wilhelmina Park.* The small royal hunting-lodge of *Aardhuis* affords a good view of the Veluwe (p. 410). — A steam-tramway runs from the railway-station to the N.W. to the royal château of Het Loo *(Hot. Het Loo* or *Keizerskroon)*, the favourite residence of William I. and William III. and now the summer-home of Queen Wilhelmina. The house is shown only in the absence of the queen, but visitors are admitted to the beautiful **Park*, with the old château, daily after 10 a.m. on application to the gardener. — Railway viâ Het Loo to Zwolle and Dieren, see p. 411.

From Apeldoorn to Zutphen, $10^{1}/_{2}$ M., in $^{1}/_{3}$-$^{1}/_{2}$ hr. — The train crosses the Dieren Canal. — 8 M. *Voorst*, prettily situated, with an early Gothic church (13th cent.) and numerous villas. In the vicinity is the château of *Nyenbeek* (13th cent.). — The train crosses the *Yssel* by an imposing bridge, together with the Arnhem line (see p. 416). — $10^{1}/_{2}$ M. *Zutphen*, see p. 416.

The railway to Deventer diverges to the left from the Zutphen line. Stations *Teuge*, *Twelloo*. The train crosses the Yssel.

66 M. **Deventer** (*Engel*, Groote Kerkhof 31, R. & B. from 2, D. $1^{3}/_{4}$ fl.; *Zum Franziskaner*, with restaurant; *De Keizer*, at the station, well spoken of), situated on the frontier of Guelders and Over-Yssel (*i.e.* 'beyond the Yssel'), is a clean and prosperous town with 27,000 inhab. and thriving iron-foundries and carpet-manufactories. It is famous for its honey-cakes, a kind of gingerbread, tons of which are annually sent to different parts of Holland.

Deventer was the birthplace of the celebrated philologist Jacob Gronovius (1645-1716), and the theologian Gerrit Groote (1340-84), founder of the 'Brotherhood of the Common Life'.

The large Gothic **Groote Kerk*, or church of *St. Lebuinus*, has a Romanesque crypt of the end of the 11th cent. and a Gothic tower of the 15th cent.; the other tower is unfinished. A little to the W. is the dilapidated Gothic *Church of Our Lady* (15th cent.). The *Berg Kerk* has two late-Romanesque towers. — The *Stadhuis* contains a good painting of the council-room with the burgomasters and councillors, by *Terburg* (p. 411), who was Burgomaster of Deventer in his later years and died here in 1681. The neighbouring *Police Office* is a Renaissance edifice of 1632. — In the 'Brink', the finest square in the town, are the late-Gothic *Weigh House* of 1528 (now a gymnasium), with a large outside staircase of 1643-44, and several elegant private houses ('Three Golden Herrings', etc.).

From Deventer to Zwolle, $18^{1}/_{2}$ M., railway in $^{1}/_{2}$-$1^{1}/_{4}$ hr. — 3 M. *Diepenveen*; 6 M. *Olst*, with 4500 inhab. and extensive brick-fields. — 10 M. *Wyhe* (De Brabantsche Wagen; Greeve), a straggling village with 4000 inhab., in a beautifully-wooded district with numerous villas ('Buitenplaatsen'). — 14 M. *Windesheim*, formerly the seat of a monastery of the Brotherhood of the Common Life. — $18^{1}/_{2}$ M. *Zwolle*, see p. 411.

From Deventer to Zutphen, 10 M., railway in 16-35 min., viâ (5 M.) *Gorssel*.

Steam Tramway from Deventer, viâ Laren and Lochem (p. 417), to *Borculo* (p. 416).

The next stations are unimportant. In the church of *Bathmen* frescoes, supposed to date from 1379, were discovered in 1870. Then *Dykerhoek*, *Holten*, *Ryssen*, and *Wierden* (also a station on the line from Zwolle to Gronau).

87 M. **Almelo**, a small town of 4000 inhab., with a château of Count Rechteren-Limpurg, where the line from Zwolle to Gronau joins ours. — At ($99^{1}/_{2}$ M.) *Hengelo* our line joins the line from Arnhem viâ Zutphen (p. 416). — $106^{1}/_{2}$ M. *Oldenzaal*, with a fine early-Gothic church (13th cent.), restored by P. J.H. Cuypers.

From Oldenzaal a line runs to *Ruurlo* (p. 417) viâ *Enschede* (junction for Gronau and Hengelo, p. 415), *Boekelo* (junction for Hengelo, p. 417), *Neede*, and *Borculo* (steam-tramway to Deventer viâ Lochem, see p. 415).

The railway now crosses the Prussian frontier. 114 M. *Gildehaus* is the first German station.

116 M. **Bentheim** (**Bellevue*, R. from 2, B. 1, D. 2, pens. 5 *M*; *Hôt. Walles)*, a small and picturesquely-situated town, is commanded by a château of Prince Bentheim, the oldest parts of which date from the 12th century. The Bentheim mineral spring is efficacious in cases of gout and rheumatism. The German custom-house examination takes place here.

Next station *Schüttorf*. At (124 M.) *Salzbergen* our train reaches the Westphalian Railway, which it then follows to Rheine.

129 M. **Rheine** (*Hôtel Schultze*, very fair; *Railway Restaurant)*, see *Baedeker's Northern Germany*.

From Arnhem to Zutphen and Salzbergen-Rheine. — *Arnhem*, see p. 431. — The train follows the direction of the *New* or *Guelders Yssel*, an arm of the Rhine which begins above Arnhem and owes its origin to a canal constructed by the Roman general Drusus in B. C. 13 to connect the Rhine with the Zuider-zee. The line, however, seldom touches the river. — 4 M. *Velp*, see p. 434. Numerous pleasant country-houses are passed. — $7^1/_2$ M. *De Steeg*, the station for *Rhedersteeg* (Hot. de Engel), a popular Dutch summer-resort, with the manor of *Rhederoord*. A pleasant walk may be taken from De Steeg past (r.) Count Bentinck's château of *Middachten* (rebuilt in 1697), and then through the pretty 'Middachten Allee' (beech-trees) to Dieren, the next station.

$10^1/_2$ M. **Dieren**, with several attractive villas, is the junction of a line to Apeldoorn and Zwolle (p. 411).

Steam Tramways run from Dieren in the one direction to *De Steeg* (see above) and ($^3/_4$ hr.) *Velp* (p. 434) and in the other to ($2^1/_4$ hrs.) *Gendringen*. The latter line passes *Doesburg* (Hotel Hof Gelria; Jannes), a small town at the union of the Old and the New Yssel, which was stormed by the Spaniards in 1585 and possesses a fine late-Gothic church (15th cent.), and then runs along the Old Yssel viâ *Drempt* (church-tower of the 13th cent.), the picturesque château of *Keppel*, *Doetinchem* (p. 434), and *Terborg*.

$14^1/_2$ M. *Brummen*, with the villas of numerous wealthy Dutch merchants. To the E. rise the hills of the Veluwe (p. 410). The train crosses the Yssel together with the Apeldoorn line (see p. 415).

19 M. **Zutphen**. — **Hotels.** Soleil, Zaadmarkt 91, R. & B. from 3, D. 2, omn. $^1/_4$ fl.; Hollandsche Tuin, Groenmarkt 16, R. & B. 2, D. incl. wine $2^1/_4$ fl.; Keizerskroon, Water-Straat 45, R. & B. from $1^3/_4$, D. $1^1/_2$, omn. $^1/_4$ fl.

Zutphen, situated at the confluence of the *Berkel* and the Yssel, is a town of 18,400 inhab., with a considerable timber-trade. The most important edifice is the Gothic *Church of St. Walpurgis*, or *Groote Kerk*, dating from the 12th cent., with ambulatory and radiating chapels (under restoration). It contains a copper *Font supported by lions, in the Renaissance style, cast in 1527, a Gothic candelabrum of gilded iron (spoiled by its conversion into gas-brackets), and half-relief sculptures on the pulpit, all of which are worthy of inspection. The chapter-house, in which the capitals of the columns are noticeable, contains the old *Library, dating from pre-Reformation days; the books (about 400, including valuable MSS. and incunabula) are chained to the desks. The unattractive upper part of the tower dates from 1637. Opposite is the *Stadhuis*, with a noteworthy hall (15th cent.). — The *Wynhuis* contains a collection of local antiquities. The adjacent *Wynhuis Tower*, on the ground-floor of which is the police-office, has two galleries and contains a good set of chimes. The vestibule, in the Lange Hoofdstraat, dates from 1660. — Several of the **Brick Buildings* (16-17th cent.) in the Zaadmarkt, Groenmarkt, etc., are architecturally interesting. — The chief remains of the old town-walls are the *Drogenapstoren*, a turreted Gothic gate; the so-called *Ruine*, a rampart above the Yssel; and the *Nieuwstads-Poort*, through which the son of the Duke of Alba (p. 343) forced his way into the town on Nov. 16th, 1572.

From Zutphen to Winterswyk, 27½ M., railway in 1 hr. Stations: *Vorden; Ruurlo* (junction for *Zevenaar*, p. 434, and for *Hengelo-Oldenzaal* and *Enschede-Gronau*, p. 416); *Lichtenvoorde-Groenlo.* The line is prolonged from *Winterswyk* to *Bocholt* and *Wesel* (p. 434) and also to *Dorsten.* No quick trains. A branch-line runs from Winterswyk to Zevenaar. — To *Deventer* and *Zwolle*, see p. 415.

Beyond Zutphen the train crosses numerous canals and tributaries of the Yssel. Stations: *Laren*, *Lochem*, both connected by steam-tramways with Deventer and Borculo (p. 416); *Markelo; Goor; Delden* (Hôtel Carelshaven). Near Delden is the château of *Twickel*, with a fine park. — At (47 M.) *Hengelo* we join the line coming from Deventer; see p. 415.

51. From Amsterdam to Utrecht.

a. Viâ Breukelen.

22 M. Railway in ¾-1¼ hr. (fares 1 fl. 80, 1 fl. 35, 90 c.). The trains start from the *Central Station* but call at the *Weesper Poort Station.*

Amsterdam, see p. 350. The immediate environs of Amsterdam consist chiefly of polders (p. xxxvi). The most remarkable of these, and one of the lowest in Holland, is the *Diemermeer* (16 ft. below the mean sea-level), the W. side of which the train skirts soon after quitting the station. Extensive nurseries and kitchen-gardens, intersected by numerous canals, are also passed. — 7 M. *Abcoude;* 10 M. *Loenen-Vreeland.* At (11½ M.) *Nieuwersluis* the railway crosses an arm of the Vecht (comp. p. 425).

14½ M. *Breukelen*, also a station on the line from Gouda to Amsterdam (R. 52); 17½ M. *Maarssen.* The Vecht, which is not seen from the railway, is bordered with a succession of villas, summer-houses, and gardens, especially between Maarssen and Loenen. Numerous steamboats ply on the Vecht, and an excursion in one of them, *e.g.* from Utrecht to Nieuwersluis, is very enjoyable.

22 M. *Utrecht* (Central Station), see R. 54.

b. Viâ Hilversum.

$27^1/_2$ M. Railway in 1-2 hrs. (fares 1 fl. 80, 1 fl. 35, 90 c.). Trains start from the *Central Station.*

Amsterdam, see p. 350. The line runs towards the S. E. and intersects the *Watergraafsmeer* polder, with its fresh green meadows. 10 M. *Weesp*, a small town on the *Vecht*. The polders next traversed were formerly the *Naarder Meer*. — $14^1/_2$ M. *Naarden-Bussum*. The small fortified town of *Naarden* (De Kroon), 1 M. to the N. of the line, possesses a Gothic church (15th cent.) with vaulting embellished with paintings. The Stadhuis (1601) and the orphanage contain a few pictures.

18 M. **Hilversum** (*Hof van Holland*, R. $1^1/_2$-$1^3/_4$, B. $^1/_2$, déj. 1, D. 2 fl.; *Kurhaus Trompenberg*, with garden, on the N.W. side of the town; *Pens. Monrepos)*, is a prosperous town with 13,000 inhab., factories of various kinds, and the villas of numerous wealthy citizens of Amsterdam. It is the junction for the line to Amersfoort (p. 410) and is connected with Laren and Huizen (p. 396) by a steam-tramway. The neighbourhood here is attractive, and suggestive of pleasant walks, cycle-trips, and drives. — $24^1/_2$ M. *Maartensdyk.*

$27^1/_2$ M. *Utrecht* (Oosterspoorweg Station), see p. 423.

52. From Rotterdam to Utrecht and Amsterdam viâ Gouda.

Railway (Maas Station, see p. 292) to (38 M.) *Utrecht* in $^3/_4$-$1^1/_2$ hr. (fares 2 fl. 50, 2 fl., 1 fl. 25 c.); to (48 M.) *Amsterdam* in $1^1/_2$-2 hrs. (3 fl. 50, 2 fl. 75, 1 fl. 75 c.). Return-tickets to Amsterdam (5 fl. 90, 4 fl. 40, 2 fl. 90 c.) are valid also by the line viâ The Hague (R. 38).

Rotterdam, see p. 292. The train traverses a district of canals and pastures. $4^1/_2$ M. *Capelle;* 7 M. *Nieuwerkerk*. The line skirts the E. side of the extensive *Zuidplas-Polder*. Beyond (10 M.) *Moordrecht* the *Kromme Gouw* is crossed.

$12^1/_2$ M. **Gouda,** commonly called *Ter Gouw* (**De Zalm*, in the market-place, R. $2^1/_2$, B. $^3/_4$, D. $2^1/_4$, omn. $^1/_4$ fl.; photographs at *J. T. Swartsenburg's*, Kleiweg 92), a town of some importance at the confluence of the *Gouw* and the *Yssel*, with 23,100 inhab. and large brick-fields, is encircled with fine old trees. Two hours suffice to inspect the stained glass in the Groote Kerk and visit the Museum.

On leaving the railway-station we take the street to the left, which soon turns to the right and leads across several canals to the market-place, with the town-hall (see below). Near it is the Groote Kerk; entrance on the S. side of the choir; the sacristan (20 c.) lives at No. 33, opposite.

The Groote Kerk *(St. John)*, founded in 1485, and rebuilt after a fire in 1552, is a striking example of late-mediæval art. The round-arched arcades are borne by thirty-six circular pillars. The lofty barrel-vaulting is of wood. The beautiful **Stained Glass Windows* illustrate the transition from the ecclesiastical style of glass-painting to the heraldic and allegorical style of secular art at that period.

There are in all 31 large and 13 smaller stained-glass windows, presented by princes, towns, and private individuals after the above-mentioned fire. The best of these (12 in number) were executed by the brothers *Wouter* and *Dirck Crabeth* in 1555-77; the others being the work of other more or less well-known masters *(Lambert van Noort, Willem Tybaut)* down to 1603. Some of them have unfortunately been indifferently restored in the 17th cent. and later and are again under repair. The subjects of the older windows are Scriptural, with figures of saints and of the donors, those of the later are armorial bearings or allegorical representations. The following are by the brothers Crabeth: No. 5. (beginning from the main entrance), Solomon and the Queen of Sheba; 6. Judith and Holofernes; 7. Last Supper, presented by Philip II. of Spain, whose portrait it contains; 8. Punishment of Heliodorus, the desecrator of the Temple; 12. (farther on, in the retro-choir) Nativity; 14. Preaching of John the Baptist; 15. Baptism of Christ; 16. Preaching of Christ; 18. John the Baptist in prison; 22. Christ driving the merchants and money-changers out of the Temple, a gift of William the Silent, afterwards enlarged; 23. Christ washing the feet of the Disciples; at the top, Elijah's sacrifice; 24. Below, Peter and John healing the lame man; above, Philip baptising the Ethiopian eunuch. — The coloured drawings and the original cartoons of the brothers Crabeth are preserved in the sacristy.

The late-Gothic *Stadhuis* (1449-59), in the middle of the market-place, is a most noteworthy building, with a Renaissance outside staircase by Cools (1603). Below it is the *Meat Market.* The tasteful *Weigh House*, by Pieter Post (1668), also in the market-place, is adorned with a masterly relief by Barth. Eggers.

The Town Museum (adm. 25 c.), in the market-place, chiefly contains antiquities connected with the town, and a few corporation pictures and portraits by *Wouter Crabeth the Younger*, *Corn. Ketel* (b. at Gouda in 1578), and others. The chief objects of interest are a corporation-piece by *Ferd. Bol*, and a fine enamelled and silver-gilt chalice and paten, presented to the 'shooters' guild' of Gouda by the Countess Jacqueline of Bavaria about 1425. — The adjacent *Orphanage* contains a good regent-piece by J. Verzyl.

Gouda is connected by steam-tramways with *Bodegraven* (p. 304), and with *Oudewater* (p. 420; 1 hr., 6-9 times daily). — Steamboat thrice daily in 1 hr. to **Boskoop** *(Klaassen; Van der Stam)*, with large nursery-gardens (roses, rhododendrons, azalias, clematis, etc.), well worth a visit when the flowers are in bloom. — Steamboats also to *Rotterdam*, to *Haarlem* (viâ Boskoop; see p. 293), and to *Leyden* (also viâ Boskoop; see p. 334).

From Gouda to The Hague, $17^1/_2$ M., branch-line of the Staatsspoorweg in $^1/_2$-$^3/_4$ hr. (fares 1 fl. 45, 1 fl. 15, 75 c.). Stations *Zevenhuizen-Moerkapelle*, *Soetermeer-Zegwaard*, *Voorburg* (p. 329), and *The Hague* (p. 305). Steam-tramway to Scheveningen in connection with the trains, see p. 330.

20 M. *Oudewater*, on the Yssel, with several old houses of the 16-17th centuries. A picture in the Stadhuis by Dirck Stoop commemorates the brutal excesses committed here by the Spaniards in 1575.

24 M. **Woerden**, with 6000 inhab., situated on the 'Old Rhine', was captured and cruelly treated by the army of Louis XIV. under Marshal Luxembourg in 1672 (an event described by Voltaire). In 1813 it was occupied by the Dutch, but taken by the French under General Molitor and again plundered. At the entrance of the town is the dilapidated *Château* of the Lords of Woerden, now used as a warehouse. The *Fortifications* have now been demolished, and their site converted into public promenades, which afford a fine view of the town and its environs. The former town-hall (1501 and 1614) is a quaint and picturesque little building, with an old pillory in front of it; the carved panelling of the council-chamber dates from 1610. — From Woerden to *Leyden*, see pp. 304, 334.

At (25½ M.) *Harmelen* (tramway to Utrecht, see p. 424) the Utrecht and Amsterdam lines diverge from each other. Near Harmelen is the sumptuous château of *Ter Haar* (13-14th cent.), rebuilt since 1893 by P. J. H. Cuypers for Baron de Zuylen de Nyevelt (fine park). — 38 M. *Utrecht*, see p. 423.

At (33½ M.) *Breukelen* the Amsterdam line joins the direct line from Utrecht to (48 M.) *Amsterdam* (see R. 51a).

53. From Liège to Utrecht.

120 M. Railway in 5¼-6½ hrs.; fares 18 fr. 20, 13 fr. 30, 8 fr. 20 c.; or, in Dutch money, 9 fl. 50, 7 fl. 60, 4 fl. 75 c.

Liège, see p. 239. The train starts from the *Station des Guillemins*, and calls also at the stations of *Jonfosse*, *Palais*, and *Vivegnis* (comp. p. 239). It then skirts the hills enclosing the Meuse, but at some distance from the river, as far as —

4½ M. **Herstal**, almost a suburb of Liège (tramway No. 1, see p. 240), said to be the birthplace of Pepin 'of Heristal', the major-domo of the palace, or chief officer of the king, and practically the regent of the great Frankish empire, as the power of the Merovingian monarchs had begun to decline. Herstal also contests with Aix-la-Chapelle the glory of being the birthplace of Charlemagne. Visitors are not admitted to the large arms and bicycle factory.

The train now quits the valley of the Meuse. — 7 M. *Milmort*. From (9½ M.) *Liers* a branch-line runs to Rocour and Ans (p. 231). 14 M. *Glons* (steam-tramway to Maastricht, see p. 260); 15½ M. *Nederheim*.

18 M. **Tongeren**, French *Tongres* (345 ft.; *Hôtel du Casque*), the Roman *Aduatuca Tungrorum*, is a town with 7200 inhabitants. At the beginning of the 4th cent. it was the seat of a bishop, whose

residence, however, was removed to Maastricht in 382 to secure the protection of the latter's fortifications, and was transferred to Liège about 721. The handsome Gothic *Church of Notre Dame*, erected in 1240, with choir and tower of the 15th cent., possesses a painted wooden statue of the Virgin (12-13th cent.), a valuable collection of sacred vessels, and Romanesque cloisters with fine sculptures. In the market-place is a bronze statue of Ambiorix. On the N.W. side is an old town-gate.

Branch-railway to *St. Trond* and *Tirlemont*, see p. 231. — Steam-tramways run to the S.W. to (11 M.) *Fexhe-le-Haut-Clocher* (p. 231) and to the N.E. to (14½ M.) *Lanaeken* (pp. 260, 261, 204).

23 M. *Hoesselt;* 24 M. *Bilsen.* — 27½ M. *Beverst* (p. 204); 30 M. *Diepenbeek* (p. 204). — 34 M. **Hasselt**, where the line unites with the Antwerp, Maastricht, and Aix-la-Chapelle railway (see p. 204).

Scenery uninteresting, but the bridges over the arms of the Meuse and Rhine towards the end of the journey are worthy of notice. Stations *Zonhoven*, *Helchteren*, *Wychmael-Beverloo* (junction of the steam-tramway from Bourg-Léopold to *Maeseyck*, p. 204), *Exel.* — 55 M. *Neerpelt* (Hôtel Neuf, at the station), the junction for the Gladbach and Antwerp line (p. 207), is situated in the *Campine Limbourgeoise*, a former moor converted by irrigation into a fertile plain and connected with Antwerp by the Canal de la Campine. — 59 M. *Achel*, the last station in Belgium; 64 M. *Valkenswaard*, the first station in Holland, a place celebrated since time immemorial for its falcons (Valken); 66½ M. *Aalst-Waalre;* 70 M. *Eindhoven* (p. 442, junction of the Venlo line); 76 M. *Best;* 82½ M. *Boxtel* (p. 442). 87½ M. *Vught*, with a massive Gothic tower (16th cent.) and the attractive château of Manrik, is also connected with 'S Hertogenbosch by a steam-tramway. Just short of 'S Hertogenbosch we are joined by the line from Tilburg (p. 442).

90 M. **'S Hertogenbosch.** — **Hotels.** Eenhoorn, R. & B. from 2¼, D. 1½, omn. ¼ fl.; Lion d'Or, Groote Markt, R. & B. from 2¼, D. 1¾ fl.; Groenhuis, Pensmarkt 25, R. & B. 2-2½, D. 2, omn. ¼ fl.; Central, Groote Markt 1, with café-restaurant, R. & B. from 1½, D. 1-2½ fl. — **Tramway** from the station to various points in the town. — **Steamboat** to *Nymwegen* and *Arnhem*, see pp. 292, 431; to *Rotterdam*, see p. 232.

'S Hertogenbosch, or *'S Bosch*, French *Bois-le-Duc*, on the *Dommel*, the *Aa*, and the *Zuid-Willems-Vaart* (p. xxxvi), the capital of the province of N. Brabant, and strongly fortified down to 1876, with 32,300 inhab., derives its name from Duke Godfrey of Brabant, who conferred municipal privileges on the town in 1184.

The late-Gothic *Cathedral of St. John *(St. Jan Evangeliste)*, originally a Romanesque edifice of the 11th cent., was rebuilt after 1280 and again, after a fire, re-erected in the present style in 1419-50. Since 1860 it has been under restoration. It is one of the three most important mediæval churches in Holland, the other two being the Cathedral of Utrecht and the Church of St. Nicholas at Kampen, both of which it surpasses in richness of ornamentation. It has a lofty nave with double aisles, and a handsome choir flanked with chapels. The lower part of the belfry dates from the original edifice.

INTERIOR. The beautiful pulpit, by *Cornelis Bloemart* (1566-70), is adorned with statuettes (Christ, Evangelists, Saints) and reliefs from the lives of SS. John the Baptist, Peter, Paul, and Andrew. The large organ (1617) has a fine Renaissance case. — The copper font, in the baptistery adjoining the right aisle, dates from 1492. The Lady Chapel, dating from 1268, adjoining the left aisle, contains a highly venerated 13th cent. image of the Virgin ('de zoete Moeder van den Bosch'), which is annually carried in procession through the town every evening between July 7th and 16th. — The choir (1419-44), with its Gothic stalls, is the finest part of the church. The fresco (Crucifixion with the Virgin and St. John; 1444) in the Chapel of St. Anthony (1st to the right in the ambulatory) should be noticed. The statues of saints, by *H. van der Geld*, and the Stations of the Passion, by *J. Anthony*, on the back wall of the choir, are modern. In the St. Anna Chapel, opposite, are old frescoes, statues of Apostles (ca. 1420), and a modern altar designed by *L. C. Hezenmans*. The copper chandelier in the Chapel of the Eucharist dates from the 15th century.

The *Church of St. Catharine* contains a number of pictures from the suppressed Abbey of Tongerloo (p. 203).

The RAADHUIS, in the Groote Markt, originally in the Gothic style, was rebuilt by *Pieter Post* in the 17th century. In the entrance-hall are two mural paintings by *A. Derkinderen* (1891), and on the first floor are several pictures by *Th. van Thulden*. The *Gemeentelyk Museum*, on the upper floor, is open every forenoon (adm. $1/2$ fl., 2-3 pers. 1 fl.). It contains ancient plans of the town and neighbourhood, the silver seals of the chief magistrates from 1213 to 1795, valuables, coins, a few paintings, instruments of torture, etc.

The interesting *Museum of the Provinciaal Genootschap van Kunst en Wetenschappen in Noordbrabant* (open on week-days, 1-3), in the Pensmarkt, contains Roman, German, Frankish, and later antiquities, chiefly from N. Brabant, manuscripts, pictures, drawings, maps, and coins.

FROM 'S HERTOGENBOSCH TO LAGE-ZWALUWE, railway in $1^1/_4$-$1^3/_4$ hr. Stations: *Vlymen; Waalwyk*, terminus of the steam-tramway from Tilburg (p. 442); *Kaatsheuvel-Capelle; Geertruidenberg*, a small fortified town on the Biesbosch (p. 439), with a late-Gothic church of the 15th cent. (steam-tramway to Oosterhout-Breda, p. 443). — *Lage-Zwaluwe*, see p. 291.

The steam-tramway from 'S Hertogenbosch to Helmond (see p. 442) passes near (1 hr.) the magnificent château of *Heeswyk*, restored in an old-fashioned style and the property of Baron van den Bogaerde van ter Brugge. — Other steam-tramways run to *Eindhoven* (p. 442) and to *Drunen* (p. 442) and *Heusden*.

The train crosses the Maas. To the right, beyond (93 M.) *Hedel*, is the castle of *Ammerzeden* (now a convent).

98 M. **Bommel**, or *Zalt-Bommel* (*Hotel Gottschalk*, plain but very fair), formerly a strongly-fortified place (4000 inhab.), which was unsuccessfully besieged by the Spaniards in 1599 and taken by Turenne in 1672 after a gallant defence. The ramparts are now occupied by beautiful avenues. The church possesses one of the finest and loftiest towers in the country (15th cent.), and contains some ancient mural paintings. The so-called *House of Maarten*

A
B
Lauwerecht
1
2
3
4
5
6
Weerd Singel
Nieuwe Kade
Weerd br.
Noorder
Oranjestraat
Enge Watersstr.
Wijde Waterstraat
St. Jacobs K.
Jacobiestr.
Bergstr.
Varkenmarkt
Catharijnekade
Lange Koestr.
Vleeschhal
Oude Gracht
Catharijnebr.
Vreden-burg
Oudaen
Munt
Neude
Jansstr.
Leidsche Vaart
Amsterdam
Rotterdam 's Gravenh.
Schouwburg
Elisabethsstr.
Stationsstr.
Centraal-Station
Manege
St. Geertr. K.
Steenweg
Westerstr.
Telegr. Kant.
Spoorstr.
Mariastr.
Geb. voor Kunst & Wetensch.
Maria-plaats
St. Maria K.
Veestalling
Staatsspoorw. Centraalbureau
Gr. Rijks Hospit.
Nieuwer-oord
Springweg
Geertebolwerk
Laboratorium
Sterre-bosch
Goederen Stat.
Acad. Klinieken
Pasteur Str.
Moesgracht
Croeselaan
Rhijn Vaart
Ziekenhuis
's Hertogenb.

Geograph. Anstalt von

UTRECHT
1:15.000
0 100 200 300 400 500
Meters
Amsterdam
Zeist
Vreeswijk
's Hertogenb.
Cellul. Gevangn.
Museum
Molensteeg
Wittevrouwenbr.
Wittevrouwenstr.
Archief Gebouw
Univers. Bibl.
St Jans K.
Acad. Museum
Willebrordus K.
Lucas Bolwerk
Lucas brug
Buiten Societ.
Tivoli
R.K. School
O.L. Vrouwe Kerk
Vee Artseny Sch.
Hutte
Hooge land
Museum
Apost. K.
St Pieters K.
Dom Kerk
Dom
Post
Gouvernem.
Universiteit
Aartsbissch. Mus.
Pal. v. Justitie
Lepelen burg
Tramway Stat.
Station Ooster Spoorw.
Emplacement Ooster Spoor
Luth. K.
Catharijne K.
Synag.
Servaas
Observat. park
Hortus Botan.
Krankzinnigen Gesticht
St Nicolai
Martinus K.
Diacon. Huis
Sterrenburg
Tolsteegbr.
Zwemschool
Biltstraat
Maliebaan
Nachtegaalstr.
Parkstraat
Burgstraat
Wagenstraat
Bolstraat
Oudwijker Dwarsstraat
Oosterstr.
Zonstraat
Zandpad
Abstede Dijk
Notenboomen Laan
Nicolaasweg
Wilhelminapark
Tolsteeg Singel
Oude Gracht
Nieuwe Gracht
Kromme Nieuwe Gracht
Heerenstraat
Maliesingel
Kromme Rijn
Kromme Rijnstr.
Ganssstraat
Westerkade
Oosterkade
Bleekstr.
Hamburgerstr.
Lange Nieuwstraat
Korte Nieuwstr.
Schalkwijksteeg
Magdalenestr.
A.B.C.straat
Agnietenstr.
Nicolaasstr.
Tuchthuisstr.
Achter Twijnstr.
Zalenstr.
Geertestr.
Wijde Begijnestr.
Drift
Jufferstr.
Lange Nieuwstraat
Wittevrouwensingel
Lucas Bolwerk
Kruisstraat
Boomstr.
Poortstraat
Bekkerstraat
Goedestr.
Kapelstraat
St Jansteeg
Oudwijker Veldstr.
Braamstr.
Hoogstr.
Pauwstr.
Bemuurde Weerd
Vredenburg
Lijnmarkt
Brandstr.
Servaasbolwerk
Bijlhouwerstr.
Ledig Erf
Boothstr.

Wagner & Debes, Leipzig.

van Rossem (p. 433), now a district-court, is a simple but graceful Renaissance building of the 16th cent. and contains four handsome old chimney-pieces. There are various houses of the 16th and 17th cent. in the market-place and the adjoining streets, notably a house in the Water-Straat with a fine upper story (16th cent.) and sculptures of the Oudenaarde school (p. 48). — The river is tidal up to this point.

The train crosses the *Waal.* 101 M. *Waardenburg;* 104 M. *Geldermalsen* (p. 439), the junction for the Nymwegen-Dordrecht railway (p. 439), beyond which the *Linge* is crossed.

Near ($109^1/_2$ M.) *Culemborg* the *Lek*, or Lower Rhine, is traversed by a bridge of a single arch, 164 yds. in span. Culemborg (formerly written Kuilenburg) was once the seat of the counts of that name, who are frequently mentioned in the history of the Dutch War of Independence. Fine late-Gothic Raadhuis of 1534.

About 6 M. above Culemborg, at the point where the *Kromme Rhyn* ('crooked Rhine') diverges from the Lek, lies *Wyk-by-Duurstede* (Hotel Meyers), perhaps the *Batavodurum* of the Romans, and a commercial town of some importance *(Dorestadum)* in the time of Charlemagne. The tasteful late-Gothic church was built in the 15th century. One of the towers of the ruinous château of the Bishops of Utrecht dates from the 13th century. Steam-tramway to *Sandenburgerlaan*, a station on the steam tramway from Zeist-Driebergen to Rhenen and Arnhem (p. 432).

$112^1/_2$ M. *Schalkwyk;* 115 M. *Houten.* The train then crosses the Kromme Rhyn. — 120 M. *Utrecht*, see below.

54. Utrecht.

Railway Stations. Utrecht has two railway-stations: the *Central Station* of the *Staatsspoorweg* (Pl. A, 3), for all trains, and the *Station* of the *Oosterspoorweg* (Pl. E, 4), for trains of the Dutch railway viâ Hilversum to Amsterdam. The latter line has also a small station in the *Biltstraat* (Pl. F, 1).

Hotels. In the town: *Hôtel des Pays-Bas (Pl. a; C, 2), in the Jans-Kerkhof, with restaurant (D. 5.30-7.30 p.m.), of the first class; Hotel het Kasteel van Antwerpen (Pl. b; B, 2), Oude Gracht 50, pleasantly situated, with a small garden, an old Dutch house, frequented by German commercial travellers, R. & B. from $2^1/_2$, D. 2, pens. from 4, omn. $^1/_4$ fl.; Bellevue (Pl. d; B, 2), Vredenburg 4, R. from 2 fl., B. 60 c., D. $1^3/_4$ fl., omn. 40 c.; Hôtel de l'Europe (Pl. c; B, 2), Vredenburg 17, with café-restaurant, R. & B. from $1^3/_4$, D. from $1^1/_4$, omn. $^1/_4$ fl., well spoken of; De Liggende Os (Pl. f; A, 2), at the N.W. corner of the Vredenburg, another old Dutch house; Hotel Willems (Pl. h; B, 2), Vredenburg 13, R. & B. from $1^1/_2$, D. 1 fl.; Hotel Rustoord (Pl. g: B, 3), Maria-Plaats 1, pleasantly situated, with a garden-restaurant, D. 1 fl., these two unpretending. — Near the Central Station: Hôtel Central (Pl. i; A, 3), clean, R. & B. $2\text{-}2^1/_4$, déj. 1, D. $1^1/_2$ fl.; Hôtel de la Station (Pl. e; A, 2), with restaurant and café, R. & B. $1^3/_4\text{-}2^1/_4$, D. 2 fl., fair.

Restaurants. At the above-named hotels; **Haagsche Koffiehuis*, Vredenburg 22, D. (5-7.30 p.m.) 2 fl.; **Vienna Café*, Oude Gracht 110, near the Viebrug, with winter-garden; *Buitenlust*, Maliebaan 43 (p. 429); *Tivoli* (see below). — Wine. *Continental Bodega*, Choorstraat 23; *Ferwerda & Tieman*, Pausdam, on the Nieuwe Gracht.

Concerts. *Tivoli*, in the Singel (Pl. E, 2), with a garden, Sun. 2-4 and 7.30-10, Wed. 7.30-10 (adm. 50 c.); public concerts in the *Lucasbolwerk* (Pl. D, 2) and the *Hoogeland Park* (p. 430), in summer only.

Cabs *(Vigelante).* From the stations into the town 1-2 pers. 60, 3 pers. 70

4 pers. 80 c.; per hr. for 1-4 pers. 1 fl., each additional 1/4 hr. 25 c. Luggage over 110 lbs. 25 c.

Tramways. Cars run every 6 min. except where otherwise stated; fare 10 c. 1. From the *Central Station* (Pl. A, 3) viâ the Maria-Plaats (Pl. B, 3), Dom-Kerkhof (Pl. C. 3), Nobel-Straat, Nachtegaal-Straat (Pl. D, E, 2, 3), and Maliebaan to *F. C. Donder Straat* (Pl. F, 1; near the Biltstraat Station). — 2. From the *Station* of the *Oosterspoorweg* (Pl. E, 4) through the Maliebaan to *F. C. Donder Straat.* — 3. From *Ledig Erf* (Pl. C, 6) along the Oude Gracht (Pl. C, B, 5-1) to the Lauwerecht and *Hoogelanden.* — 4. From the *Central Station* viâ the Vredenburg (Pl. A, B, 2), Neude (Pl. B, C, 2), Wittevrouwen-Straat, and Biltstraat (Pl. D, E, F, 1) to the *Willem Barentz Straat* (in summer also every 1/2 hr. as far as *Zeist*, p. 431). — 5. From the *Central Station* viâ the Catharyne-Singel (Pl. A, B, 2-5) and Jutphaas to *Vreeswyk* (p. 430), 10 or 12 times daily in 55 minutes. — 6. From the *Central Station* to the Damlust Barracks, the Merwede Canal, and *Harmelen* (p. 420), 3 or 4 times daily.

Steamboats. 1. From the Vechtbrug, 5 times daily, viâ Maarssen, Breukelen, Nieuwersluis, Vreeland, and Nichteveld to *Amsterdam.* 2. From the Buiten de Weerd, 5 times daily (Sat. 4 times), viâ Maarssen, Breukelen, and Nieuwersluis to *Vreeland.* 3 & 4. From the Jeremiebrug (to the S. of Pl. C, 6), 5 times daily, viâ Jutphaas to *Vreeswyk* (p. 430), and to *Ysselstein.*

Baths. In the Nachtegaal-Straat (Pl. E, 2). River-baths in the Kromme Rhyn, in summer only.

Post Office (Pl. C, 3), Domtrans, at the back of the cathedral, open 5.30 a.m. to 9 p.m. (Sun. 8-2). — **Telegraph Offices,** in the Wester-Straat (Pl. A, 3) and in the Gouvernement (Pl. D, 3; closed on Sun.).

English Church Services are held at the *Irene Hall*, Keistraat (Pl. C, 2; on Sun. at 2 p.m.); chaplain, *Rev. James Chambers* of Amsterdam (p. 354).

Collections, Museums, etc.

Antiquarian Museum (p. 429), daily, 10-4, 10 c.; free on Sun. & Wed., 1-4.

Archiepiscopal Museum (p. 427), daily, 10-5 (strangers admitted at other times also), 1-2 pers. 50 c.

Botanic Garden (p. 428), daily, 12-4.

Mineralogical & Geological Museum (p. 428), daily, 9-4.

Municipal Archives (p. 428), week-days, 9-4.

Museum Kunstliefde (p. 425), week-days, 10-4, 25 c.; Sun., 1-4, free.

Museum van Kunstnyverheid (p. 428), Sun. & Wed., 1-4; Sun. free, Wed. 25 c.

National Archives (p. 428), week-days, 10-4.

Natural History Museum (p. 428), daily, 9-5.

University (p. 427), week-days, 10-2; janitor, Domtrans 7.

University Library (p. 428), the reading-room open on week-days 11-4 (during the vacation 1-3), Sun. 10-3.

Principal Attractions (1/2 day): Oude Gracht (p. 425), Cathedral (p. 426), University (p. 427), Archiepiscopal Museum (p. 427) or Antiquarian Museum (p. 429).

Utrecht, the capital of the Dutch province of that name, with 108,500 inhab. (1/3 Rom. Cath.), the *Trajectum ad Rhenum* (ford of the Rhine) of the Romans, subsequently called *Wiltaburg* by the Frisians and Franks, is one of the most ancient towns in the Netherlands. It is the see of both a Roman Catholic and an Old Catholic archbishop.

Dagobert I., King of the E. Franks (628-638), founded here the first church in the territory of the Frisians, whose bishop St. Willibrordus became in 696. The archbishops of Utrecht were among the most powerful of mediæval prelates, and the town was celebrated at an early period for the beauty of its churches. It first belonged to Lorraine, and then to the German Empire, and was frequently the residence of the emperors. The Emp. Conrad II. died here in 1039, and the Emp. Henry V., the last of the powerful Salic line, in 1125, and both were interred in the cathedral of Spires. Bishop Henry of Baden resigned the temporal power to Emp.

Charles V. in 1517, and that monarch, with Rombout Keldermans (p. 154) as his architect, erected the *Vredenburg* here after 1528 in order to keep the citizens in check. It was, however, destroyed by the citizens in 1577. *Adrian Florisz*, the tutor of Charles V., one of the most pious and learned men of his age, afterwards (1522) Pope Hadrian VI., was born at Utrecht in 1459. In 1579 the Union of the seven provinces of Holland, Zeeland, Utrecht, Guelders, Over-Yssel, Friesland, and Groningen, whereby the independence of the Netherlands was established, was concluded in the Hall of the Academy of Utrecht under the presidency of Count John of Nassau, brother of William the Silent. The States General were in the habit of assembling here from that date down to 1593, when the seat of government was transferred to The Hague. Utrecht was pillaged by Louis XIV. in 1672. The celebrated Peace of Utrecht, which terminated the Spanish War of Succession, was concluded here on 11th April, 1713.

Utrecht is the principal seat of the Dutch Old Catholics *(Oud Bisschoppelyke Clerezie)*, who form an independent and separate church. The survivors of the old chapter of the cathedral, who had weathered the storm of the Protestant Reformation in Holland, were looked upon with very scant favour in Rome on account of their sympathy with the doctrines of the Dutch theologian *Cornelis Jansenius* (1585-1638), Bishop of Ypres, the indefatigable opponent of the Jesuits and the author of a work ('Augustinus sive doctrina S. Augustini'), which was condemned as heretical in 1642. In 1717 Pope Clemens XI. placed the Netherlandish church under the papal nuncios at Cologne and Brussels, whereupon (1723) the Utrecht clergy declared their independence of Rome and elected an archbishop. The Old Catholics now number about 9000, distributed in 26 parishes, and besides their archbishop at Utrecht have bishops at Haarlem and Deventer.

At Utrecht the Rhine divides into two branches, one of which, named the '*Old Rhine*', falls into the North Sea near Katwyk (p. 341), while the other, called the *Vecht*, empties itself into the Zuiderzee near Muiden (p. 396). The town is intersected by two canals, the *Oude* and *Nieuwe Gracht* (1318), which flow far below the level of the adjoining houses. Some of the rooms and vaults below the wharfs are occupied as dwellings. Picturesque street-vistas, particularly on the Oude Gracht, between the Viebrug (Pl. B, 2) and Vischmarkt (Pl. C, 3).

The focus of the city is the Vredenburg or *Vreêburg* (Pl. A, B, 2), on the site of the castle mentioned above.

The Lange Viestraat leads hence to the Oude Gracht, in which, immediately to the right, near the Viebrug, stands the *Huis Oudaen* (Pl. B, 2), a Gothic patrician-dwelling of the 14th cent., resembling a castle and used since 1759 as a Home for the Aged (visitors admitted on week-days). — Nearly opposite, No. 73, is the **Mint** (*'S Ryks Munt;* Pl. B, 2), where the money current in Holland and its E. Indian colonies is coined; it contains Dutch coins and medals, dies, etc., both ancient and modern.

At the bend of the canal, we turn to the right and follow the short Bakker-Straat into the Steenstraat, from which we proceed to the S. through the Maria-Straat to the Maria-Plaats (Pl. B, 3).

The **Museum Kunstliefde,** a small picture-gallery on the first floor of the building of Arts and Sciences, Maria-Plaats 24, is chiefly noteworthy for the number of works it contains by early Utrecht masters, the chief of whom was *Jan van Scorel* (1495-1562; p. li). Adm., see p. 424. Copies of the catalogue (1885, with supplement of 1893; 1½ fl.), are supplied for the use of visitors.

In Room I, among the otherwise unimportant modern pictures, may be mentioned an early work (1829) by *G. Wappers* (No. 151), representing Burgomaster van der Werf at the siege of Leyden.

Room II contains old pictures. To the right, 16. *Abr. Bloemaert*, Adoration of the Magi (1624). — *7-10. *Jan van Scorel*, Portraits of 38 citizens and ecclesiastics of Utrecht who made a pilgrimage together to Jerusalem (full of individuality; 1525 and ca. 1540; freely restored); 47. *Barth. van der Helst*, Holy Family (1660), one of the few pictures of this artist other than portraits; 23. *Ferd. Bol*, Lady in a hunting-dress (as Diana); 52. *G. Honthorst*, Death of Seneca; 74. *Roeland Savery*, Flowers. — 32. *Corn. Janssens van Ceulen*, Portrait (1650); *59. *Th. de Keyser*, Portrait of a woman with two children (1635); 65. *P. Moreelse*, Portrait of a woman (1624); 42. *J. C. Droochsloot*, View of the goose-market and town-hall of Utrecht.

From the so-called Mariahoek, the S.W. corner of the Maria-Plaats, we enter the Romanesque *Kloostergang van St. Marie*, restored in 1904. This is the sole remaining relic of the Church of Our Lady, founded by King Henry IV. at the close of the 11th cent., and taken down in 1811 and 1844.

From the Maria-Plaats we proceed to the E. through the Zadel-Straat (Pl. B, C, 3), whence we have a fine view of the cathedral-tower, and then through the Servet-Straat to the Dom-Kerkhof (Pl. C, 3).

The ***Cathedral** (Pl. C, 3), a spacious cruciform edifice in the Gothic style, dedicated to St. Martin, was erected in 1251-67 by Bishop Henry of Vianden on the site of the original church, which was founded by St. Willibrordus (see p. 424) about 720, rebuilt by Bishop Adelbold in 1015, and afterwards burned down. The nave was rebuilt in the 15th century. In consequence of a violent hurricane on 1st Aug., 1674, the nave fell in, and as it was never re-erected, a wide interval has been left between the choir, with the transept, and the W. tower. When complete it was one of the finest and largest churches in Holland (comp. p. xliv).

The Interior (the sacristan lives at the N.E. corner of the church; ring; fee 25 c.), which is 115 ft. in height, is disfigured by pews, so that the impression produced by this venerable Gothic relic with its eighteen slender columns is almost entirely destroyed. The monument of *Admiral van Gendt*, who fell in 1672 at the naval battle of Soulsbai, was executed in black and white marble by *Rombout Verhulst* in 1676. Adjacent, to the right, is the Renaissance monument of *Bishop George van Egmond* (d. 1549), by *Jac. Colyn de Nole*. In the ambulatory, to the right, is the Gothic tomb, in black marble, of *Bishop Guy of Hainault* (d. 1317). The crypt contains the hearts of the German emperors Conrad II. and Henry V., who both died at Utrecht (comp. p. 424).

The **Cathedral Tower**, formerly 364 ft. in height, now 338 ft. only, erected in 1321-82, having been begun by the architect *Jan ten Doem* of Hainault, rests on a handsome vaulted passage 36 ft. in height. The lower stages are square in form, while the upper part is octagonal and open. The whole is now undergoing restoration. The chimes consist of 42 bells, one of which, the St. Salvator, adorned with an image of the Saviour, was cast in the 15th cent.

and weighs $8^1/_2$ tons. A flight of 120 steps ascends to the dwelling of the keeper (10 c. each), 200 more to the gallery, and 138 thence to the platform. The view embraces almost the whole of Holland, and part of Guelders and N. Brabant.

In the S.E. corner of the Dom-Kerkhof a bronze statue of *Count John of Nassau* (p. 425), by Stracké, was erected in 1888. — The fine Gothic **Cloisters* (13th & 15th cent.), adjoining the choir on the S., connect the cathedral with the university and serve as a public thoroughfare. They were restored by Cuypers in 1880-96.

The **University** (Pl. C, 3; adm., see p. 424) was founded in 1636, and has long enjoyed a high reputation (about 750 students). It was enlarged in 1894 by a building in the early Dutch Renaissance style, from designs by *Gugel* and *Nieuwenhuis* (handsome hall with ceiling-paintings by *G. Sturm* and stained-glass windows). The *Aula*, in the Gothic style, originally the chapter-house of the cathedral, was restored in 1879 by *Cuypers*. The Senate Room contains portraits of professors, including a copy of *Frans Hals's* portrait of Hoornebeek (p. 105).

The Gothic *Patrician Dwelling* at the back of the university, with a tower, was restored by Cuypers in 1883.

The *Paushuizen*, or 'pope's house', on the Kromme Nieuwe Gracht, next door to the Gouvernement (Pl. D, 3), a little to the S., recalls by its name Pope Adrian VI. (p. 425), who built it in 1517 when Provost of St. Salvator. On the gable is an old statue of the Saviour.

The **Archiepiscopal Museum** (*Aartsbisschoppelyk Museum;* Pl. D, 3), Nieuwe Gracht 20, affords an admirable illustration of all the branches of sacred art practised in the Netherlands. Adm., see p. 424. No catalogue.

Ground Floor. Room I. On the entrance-wall are eight panels of the *Early Cologne School* (ca. 1380), representing scenes from the life of the Virgin. Right wall: *Ugolino da Siena*, Madonna; *Lippo Vanni*, St. Dominic; also a few other *Early Sienese* and *Florentine* altar-pieces (14-16th cent.). The cases contain three costly bindings for Gospels, of the 11-12th cent., also MSS. and incunabula with miniatures (14-17th cent.). — Room II. Paintings, chiefly by Netherlandish Masters of the 16th cent. (by the exit, two portraits by *Jan van Scorel*). In the wall-cases to the left, Embroidery for ecclesiastical vestments; in the middle, Incunabula of 1465 and later and printed works of the 16th century. — Room III. Embroideries of the 15-16th centuries. On the wall opposite the windows is a painting of the *Dutch School* (after 1500), representing Four Pilgrims in the church at Bethlehem (which appears very much in the same condition as now). In the glass-cases are chalices, ciboria, monstrances, censers, and other ecclesiastical vessels. — Room IV. Sculptures (14-16th cent.), Christ blessing little children, a painting by *Werner van den Valckert* (1620).

First Floor. Room V. Ecclesiastical vestments, brocades from Genoa and Utrecht, and other textile fabrics of the 13-16th centuries. — Room VI. Renaissance altar from Horveld (16th cent.); several 'corporalia' (cloths for covering the Eucharistic elements; 17th cent.); collection of lace. — Room VII. Plaster casts of ecclesiastical sculptures and vessels.

In the Runnebaan (Pl. C, 3), opposite the Archiepiscopal Museum, is the old *Lodge of the Teutonic Order* (entrance by the gate, No. 7). The assembly-hall contains the portraits of all commanders of the district of Utrecht. Adm. on written application to the secretary.

The *Church of St. Catharine* (Pl. C, D, 4), the Roman Catholic archiepiscopal cathedral, at the corner of the Lange Nieuwstraat and the Catharyne-Steeg, a late-Gothic building of 1524, was restored in 1880 from plans by Van den Brink. The Gothic façade and tower are by Tepe (1900). The interior has been decorated with polychrome ornamentation, and contains a rood-loft by W. Mengelberg.

At the S. end of the Nieuwe Gracht lies the small *Botanic Garden* (Pl. D, 5) of the University (adm., see p. 424).

Fastened to a chain on the house No. 200, in the S. part of the Oude Gracht, is a Germanic *Sacrificial Stone* ('de gesloten steen'), which is said to have been tossed by the devil across the newly-dug canal, in mockery of its narrowness.

A little to the E. of the cathedral, in the Pieters-Kerkhof, lies the St. Pieterskerk (Pl. D, 3), originally a flat-roofed Romanesque church, supported by columns. It was founded in 1039, but the transept and choir have been renewed in the Gothic style. The curious old crypt now serves for storing coal, while the church itself is used by a Walloon congregation.

A little to the N.W., at the corner of the Anna-Straat and the Minnebroeder-Straat, is the modern Gothic *St. Willibrorduskerk* (Pl. C, 2). — Near this church, at Ganzen-Markt 32, is the *Geological & Mineralogical Museum* (adm., see p. 424).

The St. Janskerk (Pl. C, 2), in the Romanesque style (1050), has a late-Gothic choir of 1539. In the Jans-Kerkhof are the *Anatomical Institute* and the *Zoological Museum* (adm., see p. 424).

From this point the Drift leads to the Wittevrouwen-Straat, passing the *Archief Gebouw* (Pl. C, D, 1), containing the *National* and *Civic Archives* (adm., see p. 424).

The University Library (Pl. D, 1, 2) has occupied since 1819 the palace built for King Louis Bonaparte in 1807. It contains 110,000 vols. and 1500 MSS., including a psalter of the 9th cent., embellished with miniatures, and several others of great value. Adm., see p. 424 (entrance by the garden, Wittevrouwen-Straat 9).

A little to the N. of the Wittevrouwen-Straat, on the Wittevrouw-Kade, stands the Museum of Industrial Art (*Museum van Kunstnyverheid;* Pl. D, 1). Adm., see p. 424.

In the Voorstraat, which leads back to the Oude Gracht and the Vredenburg (p. 425), stands (left) the *Fleshers' Hall* (Pl. C, 2), an interesting brick and stone edifice of 1637.

Near the N. end of the Oude Gracht rises the *St. Jacobskerk* (Pl. B, 1), founded in 1173, renewed in the Gothic style in the 14th or 15th cent., and restored in 1882 by F. J. Nieuwenhuis. It contains the monument of Pastor Huibert Duifhuis (d. 1581; below the organ).

The Ramparts have been converted into pleasant promenades, everywhere bounded by flowing water. On the E. side of the town is the famous **Maliebaan** (Pl. E, F, 2, 3), a triple avenue of lime-trees, nearly 1/2 M. in length, which was spared by the French armies in 1672-73 at the express command of Louis XIV. Many of the old trees have, however, been replaced by young ones, and the general effect is now apt to be disappointing. It is flanked by handsome houses.

On reaching the Biltstraat, at the N.E. end of the Maliebaan, we cross the railway to the right and reach the *Hoogeland Park* (Pl. F, 1, 2), in which is the —

Antiquarian Museum (*Museum van Oudheden;* Pl. F, 2), established by the city in 1838. It occupies a building in the Greek style, originally erected as a private house in 1825 by *Suys*, but altered for its present purpose in 1890 and adorned with coloured ornaments after antique patterns. Adm., see p. 424. Detailed catalogue (1878) 1 3/4 fl.; small illustrated guide (1892) 30 c.

Ground Floor. Rooms I & II. Roman and Germanic Antiquities, collected by the Art and Science Society of Utrecht, chiefly from the neighbouring Vechten, once the site of a Roman camp. Roman tombstone (R. II) found at Utrecht in 1740. The cases along the exit-wall contain Roman vases, coins, and gems; also, terracotta figure of a dwarf with a scroll. — Room III. Mediæval Sculptures and Architectural Fragments; column with the figure of a bull, from the old Church of Our Lady; stone-coffin of the 9th century. — Room IV. Carved wooden chimney-piece (16th cent.); frieze of a chimney-piece with stone figures; Romanesque window; cast of a door-relief from the old Orphanage in the Donker-Straat (ca. 1480). — Room V. Stones from gables, those in the 2nd section mediæval; in the 3rd section, to the right, busts of men and women. — Room VI. Stone chimney-piece with painted Renaissance ornaments; frieze of a chimney-piece, with Renaissance figures and ornaments; stones from the gable of the old Stadhuis of 1546, taken down in 1824; instruments of torture. — Room VII. Chimney-pieces of the 17th cent.; wrought-iron railing (end of 17th cent.).

First Floor. Room I. Upper part of a gable in the early-Renaissance style, with a statue of Charles V.; old views of Utrecht. — Room II. Relics of the Utrecht Guilds; weights and measures; uniforms; mediæval shirt-of-mail. In the middle, dies for coins and medals of Utrecht. — Room III is arranged in the style of about 1500; enamelled tiles on the floor (ca. 1350); chimney-piece of 1561, recently repainted; portrait of Pope Hadrian VI.; Utrecht statuettes of saints, in terracotta (ca. 1500); dies for seals; view of Utrecht about 1400 (from old paintings). — Room IV, arranged in the style of about 1600. Early-Renaissance organ-gallery from the Buurkerk; wooden mantelpiece and reading-desk. — Room V, arranged in the style of about 1700. Elaborate chimney-piece in the style of Louis XIV. Ceiling-paintings and embossed gilt-leather hangings from private houses. Dutch '*Doll's House' of 1680, an interesting reproduction of a patrician dwelling, with numerous figures, ivory carvings, and paintings on the walls by *Moucheron*, *Saftleven*, *W. van Mieris*, and other artists. Richly carved table, on which the peace of Utrecht is said to have been signed (1713). French holster-pistol, with rich Renaissance ornamentation (16th cent.). Marble bust by *R. Verhulst* (1656). — Room VI, arranged in the rococo style of about 1750. German hangings, painted in imitation of Gobelins tapestry. — Room VII, arranged in the style of 1791. Silk hangings. Collection of Utrecht coins and medals. — Rooms VIII-X. Ecclesiastical Antiquities. In R. VIII is a stained-glass window by *R. van Zyll* (1599), from the St. Jakobskerk (p. 428); also two figures

(King David and bass-viol player) from the old organ of the cathedral, one of wood, the other a cast. In Room IX: Relief of John the Baptist (11th cent.); statues of SS. Eligius, Catharine, and Martin (14-15th cent.); tomb-relief of a canon of St. Mary's (15th cent.); Gothic wooden consoles from convents in Utrecht; casts of monuments in Utrecht churches; fragment of a ceiling-painting (ca. 1500) from the convent of St. Agnes; painted panel from the old poor-house of St. James (1562). In Room X (with an oriel-window; opposite the staircase): Tomb of a knight (14th cent.); two capitals of columns (11th cent.); tomb-slabs of two canons of St. Mary's (15th cent.); painted *Statues of SS. George, Agnes, Paul, and Mary Magdalen, from St. Mary's (ca. 1500); fragments of stained glass from the cathedral; figure of Justice from the Vierschaar (p. 437) of the old Stadhuis, by *Jan van Damast* (ca. 1700). Over the staircase is a noteworthy painting from the Gasthuis of St. Bartholomew.

Second Floor. Models of the cathedral and of several former buildings in Utrecht. Wall-hangings in the 'Empire style'.

Adjoining the Konings-Laan, beyond the Hoogeland Park, is the new and attractive *Wilhelmina Park.*

Environs. The country for many miles around Utrecht is attractive, being studded with numerous mansions, parks, and gardens, and fertilized by the ramifications of the Rhine and a number of canals. The finest of these seats is the château of **Soestdyk,** 12 M. to the N. of Utrecht, near the railway-station of that name (p. 410), presented by the diet in 1816 to the Prince of Orange (afterwards King William II., d. 1849), in recognition of his bravery at the Battle of Waterloo, which is commemorated by a handsome monument in the avenue. It now belongs to the queen. Opposite the château is the Hotel Ubbink. The well-kept wood *(Baarnsche* or *Soestdyksche Bosch)* is open to the public. — Other excursions may be taken by *Zeist* (p. 431) and *Driebergen* to (6 M.) *Doorn* (steam-tramway), or to *Amersfoort* (p. 410), *Hilversum* (p. 418), *Nieuwersluis* (p. 418), etc.

A tramway and a steamer (p. 424) ply from Utrecht viâ *Jutphaas* to *Vreeswyk*, where the large locks of the canal uniting Amsterdam with the Rhine (*de Keulsche Vaart;* comp. p. 356) may be inspected. A bridge-of-boats connects the village with *Vianen* (Hof van Brederode; Hotel de Roos), supposed to be the *Fanum Dianae* of Ptolemy. The church contains the tomb of Reinoud van Brederode (d. 1556) and his wife Philippote van der Marck, an important work, perhaps by Jacob Colyn de Nole of Utrecht

55. From Utrecht and Arnhem to Cologne viâ Emmerich and Oberhausen.

136 or 101 M. Express from *Utrecht* in 4-5½ hrs. (fares 12 fl. 10, 9 fl. 10 c.); from *Arnhem* in 3-3¾ hrs. (fares 9 fl., 6 fl. 70 c.). Dutch Railway to Emmerich, where the German custom-house examination takes place; thence Prussian Railway. In the reverse direction Dutch custom-house examination at Zevenaar. The German railways observe 'Central Europe' time, *i.e.* 1 hr. in advance of Dutch railway time. — From *Amsterdam* to Cologne by this route, express in 6-6¼ hrs. (fares 11 fl. 65, 8 fl. 85, 6 fl. 10 c.); from *Rotterdam* in 5-6½ hrs. (fares 12 fl. 45, 9 fl. 20, 6 fl. 45 c.); from *The Hague* in 5-6¾ hrs. (fares 13 fl., 9 fl. 85, 6 fl. 80 c.).

The *Steamboat Route* on the Rhine from Rotterdam to Cologne viâ Arnhem (Cologne & Düsseldorf Co.) or viâ Nymwegen (Netherlands Steamship Co.), though offering some points of interest, is on the whole tedious.

Apeldoorn
Zutphen
Emmerich
Nymegen
Rhederoord & Middagten 5 Kilom.
Warnsborn 1 Kil.
Oosterbeek & Wageningen 16 Kilom.
Arnhemsche Heide
Stads Bosch
Rozendaal
Velp
ARNHEM
Straat Weiden
Velpsche Broek
Velper Waarden
Arnhemsche Broek
Polder
De IJssel
Neder Rijn
Stads Waarden
Zijpendaal
Sonsbeek
Klarenbeek
Bronbeek
Daalhuizen
Overbeek
Kasteel
Fort
Westervoort
De Praets
Klingelbeek
Heijenoord
Sterrenberg
Bakenberg
1. Groote Kerk
2. Stadhuis
3. St. Walburg Kerk
4. Stadsschouwburg
5. Postkantoor
6. Telegraaf
1: 60.600
0 ½ 1 2 Kilom.
Geograph. Anst. v. Wagner & Debes, Leipzig.

Utrecht, see p. 423. The train crosses the canal *(Vaartsche Rhyn)* connecting Utrecht with the Lek, or main branch of the Rhine.

$9^1/_2$ M. *Zeist-Driebergen*, the former to the left, the latter to the right of the railway (steam-tramway to Arnhem, see p. 432; tramway to Utrecht, see p. 424). Zeist is the seat of a Moravian settlement, established here in 1746, with which a good school is connected. The community resides in a pile of contiguous buildings, possessing many of their goods in common, and strictly observing the precepts of their sect. They somewhat resemble the Quakers of England, and are remarkable for the purity and simplicity of their lives. Married women, widows, and young girls are distinguished by a difference of costume. The environs are carefully cultivated. Gardens, orchards, plantations, corn-fields, pastures, and villas are passed in rapid succession.

13 M. *Maarsbergen;* 21 M. *Veenendaal de Klomp*, noted for its honey (to *Nymwegen* and to *Amersfoort* see p. 439). — To the left, at the edge of the wood on the heights, is seen the 'Pyramid of Austerlitz', a mound raised by Marmont's troops in 1805 in honour of the coronation of Napoleon I. — $25^1/_2$ M. *Ede*, the junction of a branch-railway to Barnevelt (p. 414).

From Ede a steam-tramway runs to *Wageningen* (Hot. de Wageningsche Berg; Hot. De Wereld), an old town with 9200 inhab., $1^1/_2$ M. to the S., connected with the Rhine by a short canal. It is the seat of an agricultural institution, *'S Ryks Landbouwschool.*

The *Grebbe* (Hotel Grebbe, well spoken of), between Wageningen and Rhenen (p. 439), affords pleasant woodland-walks. On the river-bank, about halfway between the two places, rises the *Heimenberg*, an eminence commanding an extensive view over the Betuwe. A bench at the summit, called the *Koningstafel*, derives its name from the Elector Palatine Frederick, King of Bohemia, who, having been banished from his dominions after the Battle of the White Hill, near Prague, in 1620, sought an asylum and lived in retirement at Rhenen. Some of the events in his romantic career are well described by G. P. R. James in his 'Heidelberg'.

Near (30 M.) *Wolfheze* begins an extensive heath stretching to the Zuiderzee. — 33 M. *Oosterbeek* (Hot. de Tafelberg, R. & B. from 2, déj. $1^1/_4$, D. 2, pens. $4^1/_4$-$5^1/_4$ fl., closed in winter; Hot. de Doornenkamp; Hot. Schoonord), with numerous villas, is also a station on the steam-tramway to Driebergen and Zeist mentioned at p. 432. Near it are the hill of *De Duno*, a good point of view, and the old castle of *Doorwerth*, with its double towers.

As Arnhem is approached the train commands several picturesque glimpses of the Rhine on the right, and of *Sonsbeek* (p. 433) on the left. The fertile district to the right, enclosed by several branches of the Rhine, is known as the *Betuwe* or 'good island', while the sandy tract to the N., between Arnhem and the Zuiderzee, is called the *Veluwe*, or 'barren island'.

35 M. **Arnhem.** — **Hotels.** *Grand Hôtel Bellevue (Pl. d), on a wooded eminence on the W. side of the town, commanding a fine view of the Betuwe and suitable for a prolonged stay, R. 2-3, B. $^3/_4$, déj. $1^1/_2$ D. $2^1/_2$, pens. $4^1/_2$-6 fl., omn. 30 c.; *Grand Hôtel du Soleil (Pl. a)

Bergstraat, the nearest to the station, R. from 2, B. 3/4, déj. 1 1/4, D. 2 1/2 fl., omn. 40 c.; *Hôtel des Pays-Bas (Pl. b), in the Groote Markt, not far from the pier of the Cologne and Düsseldorf Steamboat Co., R. from 2, B. 3/4, déj. 1 1/4, D. 2 1/2, pens. 5 fl., omn. 40 c.; Hôtel-Pension Sonsbeek, in the Park of that name (p. 433). — Continental, near the station, with restaurant, R. & B. from 1 3/4, déj. 1, D. 1 3/4, pens. 3 1/2 fl.; Hôtel-Pension Salem, Velper Weg; Zwynshoofd (Pl. c; 'Boar's Head'), established for 200 years, Kleine Oord, R. & B. 2 1/2, D. 1 1/2 fl., very fair; De Pauw ('Peacock'), Pauwstraat 7, near the station, R. 2 1/2, déj. 1, D. incl. wine 2 1/4 fl.; Pomona, Willems-Plein 6, R. & B. 1 fl. 40 c. or 1 fl. 80 c., for vegetarians.

Cafés & Restaurants. **Café Central*, Vyzel-Straat, plats du jour 40 c., D. 1 1/2 fl.; *Musis Sacrum* (see below), plats du jour 40-60 c., D. 1 1/4-1 3/4 fl.; *Café-Restaurant Riche*, Nieuwe Plein 60; *Café Neuf*, Ketel-Straat; *Franziskanerbräu*, Bakker-Straat; *Railway Restaurant; *Theetuin Rynsicht*, on the left bank, near the bridge, with good view of the town (baths in the vicinity). — Wine at the *Bodega*, Groote Oord 8.

English Church Services are held at the *Lutheran Mission Hall*, Tuinsteeg (every 2nd Sun. at 5.30 p.m.); chaplain, *Rev. J. Chambers* of Amsterdam (p. 354).

Concerts. *Musis Sacrum*, Velper Plein, concerts on Sun. afternoons and evenings and occasionally on Thurs. evenings; *Buitensocieteit* (p. 433).

Post Office (Pl. 5), in the Jans-Plein. — **Telegraph Office** (Pl. 6), in the Willems-Plein. — *Branch Post & Telegraph Office*, in the Groote Markt.

Tramways to *Velp* (p. 434) from the Station, viâ the Jans Binnensingel and the Velper Plein; also from the Oranje-Straat, viâ the Ryn-Kade, the Eusebius Binnensingel, and the Velper Plein. Some cars from the Oranje-Straat proceed viâ the Eusebius Buitensingel and the Parkstraat. — **Steam Tramways** to *Ede* and *Wageningen* (p. 431), and viâ *Oosterbeek* (p. 431), *Renkum*, *Wageningen*, and *Rhenen* (p. 439), to *Driebergen-Zeist* (p. 431).

Cab within the town, with 56lbs. of luggage, 75 c.; outside the town, first hour 1 1/2 fl., each succeeding hour 1 fl.; to Klarenbeek and Rozendaal, viâ the Steenen Tafel, returning by Velp and Bronbeek (2 1/4-2 1/2 hrs.), about 3 fl.

Steamers. Local steamers to *Nymwegen* and *Wageningen*, twice or thrice daily in summer; viâ Nymwegen and Tiel to *'S Hertogenbosch*, and viâ Wageningen and Wyk-by-Duurstede to *Amsterdam*, thrice a week. To *Rotterdam*, see p. 292. — Rhine steamers between *Rotterdam* and *Cologne*, see pp. 292, 293.

Arnhem, perhaps the Roman *Arenacum*, with 59,000 inhab. (1/2 Rom. Cath.), from 1233 to 1538 the residence of the Counts and (after 1339) Dukes of Guelders, is still the capital of the Dutch province of *Guelderland*, whose inhabitants are described by an old proverb as '*Hoog van moed, klein van goed, een zwaard in de hand, is 't wapen van Gelderland*' ('Great in courage, poor in goods, sword in hand, such is the motto of Guelderland'). The town lies on the S. slopes *(Veluwezoom)* of the Veluwe or Velau range of hills (p. 431). The town was re-fortified by General Coehoorn at the beginning of the 18th cent., but the ramparts have now been converted into promenades. Arnhem, one of the most attractive towns in Holland, is a favourite residence of Dutch 'nabobs' from the East Indies.

Leaving the station at the N.W. end of the town, and bearing to the left, we pass through the Nieuwe Plein, then turn to the left and follow the main line of thoroughfare in the old town (Rynstraat, Vyzel-Straat, and Ketel-Straat), which leads to the E. to the attractive Velper Plein (p. 434).

In the S. part of the town, adjoining the Rhine, is the Groote Markt, in which the Groote Kerk, with its conspicuous tower, and the Stadhuis are situated. The late-Gothic GROOTE KERK (Pl. 1; sacristan lives on the N. side, fee 25 c.) was built in 1452 et seq. and restored in 1894-1902. The choir contains the marble monument of Charles van Egmont, last Duke of Guelders (d. 1538), the indefatigable opponent of the Emp. Charles V. Above, on the N. wall of the choir, beneath a wooden canopy, is the kneeling figure of the Duke, in an old suit of armour. In the ambulatory is the elegant memorial tablet of the chancellor Joost Sasbout (d. 1546), by *Jacob Colyn de Nole*. The handsome carved-wood pulpit is of the 17th century. The large organ is believed to have been built by *Wagener* of Saxony (1769); performances every alternate Tues. in summer, 2-3 p.m. (adm. free). The tower, 305 ft. in height, contains a large chime of 45 bells, by *Fr. Hemony* (1650).

To the E. of the church rises the STADHUIS (Pl. 2), erected at the end of the 15th cent. as a palace for Maarten van Rossem, general of Duke Charles of Guelders, modernized and converted to its present use in 1830, and restored in 1898. It is popularly known as the *Duivelshuis*, from its quaint sculptural decorations.

The *Museum van Oudheden en Kunst* (adm. on Wed., 2-4, free; in summer also on Sat., 2-4, & Sun., 11.30-1.30), also in the Markt, contains seven silver guild-cups of the 17-18th cent., coins, portraits, architectural models, etc.

On the S. side of the Markt are the *Gouvernementsgebouw*, occupied by the provincial government and erected on the site of the former Prinsenhof, or palace of the Dukes of Guelders, and the late-Gothic *Sabels Poort* (exterior front of 1642), the only relic of the town-wall. — The *Ryksarchief*, in the Eusebius-Binnen-Singel, was erected in 1880 in stone and iron by J. L. Springer. — The *House of Messrs. Hesselinck* (now a wine-house), of the middle of the 17th cent., is architecturally interesting. It contains a small collection of Spanish antiquities (connoisseurs admitted; fee).

The Roman Catholic *Church of St. Walburga* (Pl. 3), to which the St. Walburg Straat leads to the right (S.) of the Stadhuis, is a Gothic building with two towers and was consecrated in 1421.

ENVIRONS. The district around Arnhem is the most picturesque in Holland. The grounds of many of the numerous country-seats in the vicinity are open to visitors. The inns are generally good. — About $^1/_2$ M. to the N. of the rail. station lies *Sonsbeek*, a wooded park belonging to the town, with a café and a small lake. The Belvedere Tower (100 steps) commands a beautiful view of the park and the fertile Betuwe as far as the Eltener Berg and the distant heights of Cleve.

Immediately to the W. of the town rises the *Reeberg*, an eminence with extensive pleasure-grounds and a casino ('Buitensocieteit'), where in summer concerts are given on Sun. and Wed. evenings (introduction by a member required; tramway-station). Higher up is the country-residence of *Heyenoord*, adjoining which there are beautiful walks through the woods in all directions, provided with benches at intervals.

From the Velper Plein (p. 432) the Steenstraat leads to the N.E., through the new town, to the **Velp Road*, a part of the road to Zutphen, flanked with numerous villas (tramway and cabs, see p. 432). About $1^1/_2$ M. from the Velper Plein, on the left, is *Klarenbeek*, where, from a grove beside the 'Steenen Tafel' (stone table), a fine view of the Rhine Valley is obtained. At *Bronbeek*, to the left of the road a little farther on, is a hospital for the soldiers of the colonial army, endowed by William III.; it contains a number of old cannon and other weapons captured in Acheen (admission 50 c.). — Farther on is the village of *Velp* (Hot. Heerenlogement; Hot. Deli), consisting almost entirely of country-residences (railway-station, see p. 416; tramway to Arnhem 15 c.; steam-tramway to Dieren, see p. 416). About 1 M. to the N. is the château of *Rozendaal*, a building of the 16th cent., with a massive tower of the 13th cent. and elegant pavilions of the 18th century. Its grounds contain fine trees, lakes, and fountains (fee $^1/_2$ fl., a party 1 fl.; no admittance on Sat.). Adjacent is the *Hotel op den Berg*. To the E. of Velp is the château of *Biljoen*, built about 1530 by Duke Charles of Guelders; and farther on, in the direction of Dieren, are *Beekhuizen* (Hotel Beekhuizen, pens. $3^1/_2$ fl., well spoken of), *Rhederoord* (p. 416), and *Middachten* (p. 416).

From Arnhem to *Zutphen (Salzbergen)*, see R. 50; to *Nymwegen*, see p. 440; viâ *Zevenaar-Elten* to *Cleve*, see below and p. 436.

The next stations are *Westervoort* and *Duiven*. — 44 M. *Zevenaar*, the frontier-station of Holland and junction of lines to *Ruurlo* (p. 417) and *Winterswyk* (p. 417). Both these lines pass *Doetinchem*, with an interesting late-Gothic church (15th cent.). — 49 M. *Elten*, the frontier-station of Prussia, has an abbey-church of the 13th cent. (to *Cleve*, see p. 436).

55 M. **Emmerich** *(Hôtel Royal; Hof von Holland; Hôtel Bahnhof)*, on the Rhine, is a clean, Dutch-looking town with 10,500 inhabitants. At the upper end rises the Gothic tower of the church of *St. Aldegonde*; at the lower end is the *Münster*, a church of the 11-15th cent., with interesting art-treasures in the sacristy. — Next stations *Empel* and *Wesel*, the latter a town with 22,500 inhab., situated at the influx of the *Lippe* into the Rhine. A branch-line diverges here to *Bocholt* and (24 M.) *Winterswyk* (p. 417).

$92^1/_2$ M. **Oberhausen** *(Hof von Holland; Rail. Restaurant)* is the junction for Ruhrort and for the Cologne-Minden railway. — Hence to —

136 M. *Cologne* (1 hr. by express-train), viâ Düsseldorf, see *Baedeker's Rhine.*

From Arnhem (p. 431) to Tilburg viâ Nymwegen and 'S Hertogenbosch, 52 M., railway in 2-$2^3/_4$ hrs. (fares 4 fl., 3 fl., 2 fl.). The railway crosses the Rhine and traverses the fertile *Betuwe* (p. 439), viâ *Elst*, *Ressen-Bemmel* (p. 439), and *Lent* (p. 439). The *Waal* is next crossed.

$10^1/_2$ M. *Nymwegen*, see p. 436.

17 M. *Wychen*, with an old château built for a daughter of William the Silent and now the property of Baron Osy of Antwerp. — The train crosses the *Maas*. 21 M. *Ravestein*; $23^1/_2$ M. *Berchem*; 26 M. *Osch*, the chief place for the manufacture of margarine, which is mostly exported to England; 29 M. *Nuland-Geffen*; 34 M. *Rosmalen*. — 38 M. *'S Hertogenbosch*, see p. 421.

The last stations are *Helvoirt* and *Udenhout*.

52 M. *Tilburg*, see p. 442.

56. From Cologne to Amsterdam and Rotterdam *(Hook of Holland)* viâ Cleve and Nymwegen.

154 or 167 M. Express from Cologne to *Nymwegen*, 92 M., in ca. $2^3/_4$ hrs. (fares 12 *M*, 9 *M* 10 pf., 6 *M*); to (154 M.) *Amsterdam* in 5-$5^1/_4$ hrs. (19 *M* 90, 15 *M*, 10 *M* 50 pf.); to (167 M.) *Rotterdam* in 5-$5^1/_2$ hrs. (21 *M* 20 pf., 16 *M*, 11 *M*). Prussian Railway to Cleve; thence Dutch Railway. Dutch custom-house at Nymwegen; German at Cranenburg.

Cologne, see *Baedeker's Rhine*. — Thence to *Cleve*, express in 2-$2^1/_4$ hrs., viâ *Neuss*, *Crefeld*, and *Goch*. At Goch a line (on which the express-trains between Berlin and London viâ Flushing run; R. 36b) diverges to Gennep, Beugen (p. 441), Uden, Veghel (p. 442), and (63 M., in $1^3/_4$-2 hrs.) Boxtel (p. 442).

74 M. **Cleve**. — **Hotels**, all with gardens. *Bad-Hôtel & Hôtel Styrum, in the Thiergarten, to the W. of the town, connected with the hydropathic establishment of *Friedrich-Wilhelmsbad*, R. 3-4, B. $1^1/_4$, D. 3, pens. 5-8 *M*, omn. 60 pf.; *Prinzenhof, on a hill to the S.E. of the town, with a large park, R. $2^1/_2$-4, B. 1, D. 3, pens. 5-8 *M*; *Robbers, by the Thiergarten, R. from 3, B. 1, D. 3, pens. 7, omn. $^1/_2$ *M*; *Maywald, on the hill to the S., R. from 3, B. 1, D. 3, pens. 7 *M*. — Loock, opposite the post-office; Holtzem, near the castle; Rheinischer Hof, near the station, R. & B. $1^3/_4$-$2^1/_2$, D. $1^1/_4$ *M*.

Beer. *Deutscher Kaiser*; *Lampe*; *Grosser Kurfürst*, with a stucco ceiling of 1677. — Café-Restaurant: *Kaiser Friedrich*, Haagsche Strasse.

Post Office in the Haagsche Strasse.

Visitors' Tax for a stay of more than a week, 5 *M*.

Cleve, Dutch *Kleef*, once the capital of a duchy of that name, with 15,000 inhab. and some chalybeate springs, is charmingly situated on the slope of a hill which forms part of a wooded range, and is much frequented as a summer-residence by Dutch families.

On an abrupt and picturesque eminence in the middle of the town rises the old *Schloss* or *Schwanenburg* (the court of which contains a Roman altar found in the neighbourhood), with the *Schwanenthurm* ('swan's tower'), 184 ft. in height (fine view), erected in 1493. The Schloss is now occupied by law-courts and a prison. In front of it rises a modern monument to *John Sigismund*, Elector of Brandenburg, who took possession of the Duchy of Cleve in 1609. In the Kleine Markt is the *Lohengrin Monument*, erected in 1882 to commemorate the legend of the Knight of the Swan, the scene of which is laid at Cleve.

The Gothic *Stiftskirche*, an imposing brick edifice (1341-56), contains several monuments of Counts and Dukes of Cleve (the finest that of Adolph VI., d. 1394), and one of Margaretha von Berg (d. 1425).

To the S.E. lies the *Prinzenhof*, built in 1664 by Maurice of Orange-Siegen, when stadtholder of the duchy of Cleve. — By following the linden avenue named the *Nassauer Allee* and turning to the left at the *Sternbusch*, we reach ($1^1/_2$ M.) the *Haus Freudenberg* (pens. 5 *M*), a summer-hotel, and (a little farther on) '*Berg und Thal*' (Hôtel-Pension Sonderkamp, with restaurant), another summer-resort.

The hills to the W., with the pleasant *Thiergarten*, laid out as a park in 1654, extend beside the road and railway as far as Nymwegen. — The tower on the *Clever Berg* (350 ft.), to the S.W. of the Thiergarten, commands one of the finest views on the Lower Rhine.

From Cleve to Zevenaar, 11 M., railway in $^3/_4$ hr. (fares 2 *M* 80, 2 *M* 10, 1 *M* 40 pf.), crossing the Rhine by means of a steam-ferry and passing (6 M.) *Elten* (p. 434). *Zevenaar*, see p. 434. — To the W. of the railway lies the village of *Schenkenschanz*, the name of which recalls the fortifications (Schanz) built in 1586 by Martin Schenk of Nideggen, at the point where the Rhine formerly divided into the Waal and the Rhine.

At Cleve begins the Dutch Railway. — 77 M. *Nütterden;* 80 M. *Cranenburg*, last station in Prussia; 84 M. *Groesbeek*, seat of the Dutch custom-house.

92 M. **Nymwegen.** — **Hotels.** *Keizer Karel, Keizer-Karels-Plein (Pl. 7), $^1/_4$ M. from the station, R. & B. from $2^1/_2$, D. (at 5.30 p.m.) 2, pens. 4-6 fl., omn. 25 c., with a small garden, first-class; *Grand Hôtel Mulder, Lange Burchtstraat 43, near the Valkhof, R. $1^1/_4$-$2^1/_2$, B. $^3/_4$, déj. 1, D. 2, pens. from 3, omn. $^1/_2$ fl., patronized by English travellers; Oranje Hotel, near the rail. station, with furnace-heating, R. & B. from 2, D. 2, pens. from 4 fl., fair. — Hôtel Métropole, Lange Burchtstraat; Hof van Brabant, in the Kornmarkt; Hôtel Bellevue, Spoorstraat, with café; Hotel Jacobs, next door; Hotel de Liggende Os, D. $1^1/_2$ fl. — The *Hotel Berg en Dal (see p. 438), $3^1/_2$ M. to the E. of Nymwegen (steam-tramway, see below), is much frequented in summer: R. from 2, B. $^1/_2$, déj. 1, pens. $3^1/_2$-$4^1/_2$ fl.; good table-d'hôte (5.30 p.m., 2 fl.) and restaurant. The neighbouring Oud Berg en Dal Hotel is a family hotel in a simpler style.

Cafés. **Métropole*, see above; *Suisse*, Lange Burchtstraat, with a winter-garden; *Hamerslag*, in the market-place; *Helvetia*, *Bellevue*, Spoorstraat; *Duppen*, Valkhof. — The *Societeit Burgerlust* (p. 437) is generally open to strangers on polite application.

Concerts every Sun. in summer at 2 p.m., in the Valkhof.

Post & Telegraph Office (Pl. 4), Lange Hezel-Straat.

Baths in the Waal. *Warm Baths* near the Kronenburg Park.

Omnibus from the Station to the town, 20 c. — **Steam Tramways** from the Station to *Beek* (p. 438), to *Berg en Dal* (p. 438), to *Neerbosch*, and to *Wamel* (p. 439). — **Tramway** from the Molen-Straat to *St. Anna*.

Steamboats. *Netherlands Steamship Co.* ('*Nederlandsche Stoomboot Reedery*') between *Rotterdam* and *Cologne*, see p. 430. — Local steamer to *Arnhem* and viâ Tiel to '*S Hertogenbosch*, see p. 432; to *Rotterdam*, see p. 292.

Arnhem
Ooij
Ooij
Lent
NIJMEGEN
Persingen
Waal
1 Groote Kerk
2 Groote Markt
3 Stadhuis
4 Post en Telegraaf
5 Valkhof
6 Huner Park
7 Keizer Karelsplein
Tramwegen
Rijksgrens
Meer
Ubbergsche p.
Ubbergen
Beeksche polders
Beek
Wijler Meer
Het Spijker
Beekmansdal
Seminar.
De Kop
Kerk
Schoonoord
Wester Akker
Ruvenbg.
Oorspr.
Stollenbg.
Station
Exercitie Terrein
Begraaf pl.
Het Molenveld
Broerdijk
Watertoren
Quakkenbg.
Sprekende put
Sterrenberg
Vossenhutje
Mussenberg
Ketel dal
Duivelsberg
Wijler, 2 Kilom.
Wolfsheuvel
Hot. Berg & Dal
Filosofen dal
Dennenberg
Dalhof
Galgenveld
Geldersch Hof
Groenewoud
De vier perken
Oud Berg & Dal
Holdeurnsche weg
Marienlust
Gekkenberg
Molen
St. Anna
Marienboom
Achtsprong
Preekstoel
Louise dal
De Koepel
Engelenburg
Heijendal
Water Meerwijk
De Ploeg
Wester Meerwijk
Hatertsche Heide
Het Nieuwe Land
Brakkenstein
Zandweg
De Driehuizen
Tafelberg
Flierenberg
's Hertogenbosch
Neerbosch
Wamel
Haven
Mook
Mook
Groesbeek
Groesbeek, 4 Kil.
Geograph. Anst. v.
1 : 50.000
Kilometer
Wagner & Debes, Leipzig.

Principal Attractions. In the morning: the town and immediate neighbourhood. Afternoon: Berg en Dal (p. 438), with descent (View) to (1/4 hr.) Beek and return by steam-tramway.

Nymwegen (30 ft.) or *Nimeguen*, Dutch *Nijmegen* (pronounced *Nimvegen*), with 46,400 inhab. (3/4 Rom. Cath.), the *Noviomagus* of the Romans, occupies a site on an amphitheatre of seven hills, rising from the left bank of the *Waal*. In the Carlovingian epoch it was frequently the residence of the emperors; subsequently it became a free imperial town and a member of the Hanseatic League, and in 1579 it joined the Union of Utrecht (p. 425). It was captured by the Spaniards in 1585, and was retaken by Maurice of Orange in 1591. The French under Turenne occupied the town in 1672, but evacuated it at the peace of Nymwegen.

From the railway station we follow the Stations-Weg to the E. to the Keizer-Karels-Plein (Pl. 7), the finest square in the town. To the N.W. of this point lies the *Kronenburg Park*, with a rockery and waterfall, containing one of the sixteen towers that strengthened the old town-walls. The series of boulevards, adjoining the park, was laid out in 1877-84 on the site of the old fortifications.

In the centre of the picturesque huddle of the old town rises the *Groote Kerk* or *Church of St. Stephen* (Pl. 1; Prot.), a Gothic edifice, begun in 1272 and substantially completed in the 14th and 15th cent., though there are a few modern additions. The barrel-vaulting of the nave, supported by 35 slender pillars, replaces a former and more strictly Gothic pointed vaulting. The choir contains the Monument of Catherine of Bourbon (d. 1469), wife of Adolphus, Duke of Guelders. The organ was built by Ludwig König of Cologne in 1776 (public performance every Tuesday in summer, 3-4 p.m.). The upper part of the tower, which had suffered seriously from fire and bombardment, was renewed in 1593 in the Renaissance style; the top commands a fine view (sacristan, Groote Markt 22). — On the old *Grammar School* (1544), near the churchyard, are some weather-worn sculptures.

Through the *Kerkboog* we descend hence to the E. to the *Groote Markt* (Pl. 2), with the old *Weigh House & Fleshers' Hall*. The building, which is detached on three sides, was probably built in 1612 by H. de Keyser (p. 357), and renewed in 1887. — Farther on, to the right in the Korte Burchtstraat, stands the —

*Stadhuis (Pl. 3), rebuilt in the Renaissance style in 1554, and restored in 1879. The statues of German monarchs on the façade are copies of the originals.

The Vestibule contains raised seats adorned with beautiful Renaissance carving (by *Guert van Dulcken*), on which the magistrates formerly sat in criminal cases (the *Vorflure* of the Dutch town-halls were formerly used as the seat of municipal tribunals, '*Vierschaare*'), and an interesting clock of 1597 (restored). The 'Riddle of Nymwegen' is a picture representing a complicated relationship of the year 1609. — The Interior possesses a few pictures, among which are the old château of Valkhof (p. 438) by *Jan van Goyen*, and portraits of the ambassadors who here signed in 1678 the Peace of Nymwegen between Louis XIV., the States General, and Spain. Several of the rooms are hung with old tapestry.

The town-hall also contains an interesting **Museum** (adm. week-days 10-4, 25 c., Sun. 12-3, 5 c.; catalogue 50 c.). In the first room are mediæval and modern objects, among which are the silver-mounted drinking-horn of the Skippers' Guild; a *Nautilus Cup (No. 131) of 1580 in silver repoussé work, 1 ft. high; missals of the Bakers' Guild; a wooden tun, used for the public punishment of adulterers; the sword with which Counts Egmont and Hoorn are alleged to have been executed (p. 122); coins of Nymwegen; ancient MSS. and documents; and some of the original statues from the façade. The second room contains prehistoric, Germanic, and Roman antiquities, all discovered in the vicinity of Nymwegen. Among them are numerous coins and a sarcophagus constructed of 52 tiles bearing the stamp of the tenth legion.

In the small square at the E. end of the Burchtstraat is a *Monument* (statue of Victory after Rauch) erected to commemorate the construction of the railway from Nymwegen to Cleve (1865).

A little farther on, beyond the *Societeit Burgerlust* (p. 436), are the shady pleasure-grounds of the Valkhof (Pl. 5), laid out on an eminence above the Waal. Here are the scanty ruins of a large Romanesque palace of the Carlovingian emperors, to which Eginhard, the biographer of Charlemagne, assigns an equal rank with the celebrated palace at Ingelheim. It was destroyed by the French in 1796. Of the palace-church, built by Emp. Frederick Barbarossa, nothing remains except some fragments of the choir and the crypt. An interesting and well-preserved relic is the sixteen-sided Gothic *Castle Chapel*, the oldest piece of church-architecture in Holland, consecrated by Pope Leo III. in 799, but rebuilt after a fire in 1047, again in the 12th cent., and finally in the Gothic period (key kept by the custodian of the Valkhof grounds). The legend of the Knight of the Swan is related of Nymwegen as well as of Cleve (comp. p. 435).

At the E. end of the old town, reached from the Valkhof by an iron bridge, rises the **Belvedere*, a lofty building resembling a tower (now a café; 10 c. charged for the ascent). It was erected by the town in 1646, on the foundations of one of the towers of the fortifications, and restored in 1888. The platform commands an extensive and pleasing prospect, embracing Cleve, Arnhem, the heights of Elten, the fertile fields and rich pastures of the Betuwe (p. 439), and the Waal, Rhine, Maas, and Yssel. — To the S.E. of the Belvedere lies the *Huner-Park* (Pl. 6).

The best view of Nymwegen is obtained from *Lent*, a village on the right bank of the Waal, connected with the town by means of a flying bridge (Gierpont). A bastion, known as the *Knodsenburg*, was built here in 1590 by Prince Maurice of Orange.

The well-wooded and undulating environs of Nymwegen rival in beauty the neighbouring Arnhem and Cleve. At the finest point, about $3^1/_2$ M. to the E. of the town, is situated the **Hotel Berg en Dal* (p. 436), commanding one of the loveliest prospects on the lower Rhine. To reach the hotel we may follow the monotonous direct road (steam-tramway in 20 min., see p. 436), or the way to the S. through the *Meerwyk* (2 hrs.), or the attractive road to the N. ($1^1/_2$ hr.) viâ *Ubbergen* (Hôt. de la Promenade) and *Beek* (Hot. Spyker; Pens. Walburg, $3^1/_2$-6 fl.), skirting the range of hills with their numerous villas. The last of these routes may be recommended for returning (tramway to Beek in 20 min.). The walk to the *Duivelsberg* on the *Wyler Meer* (20 min.) is also picturesque.

From Nymwegen to Amsterdam viâ Kesteren. The railway crosses the Waal by means of a three-arched bridge and beyond *Lent* (p. 438) traverses the *Betuwe*, the fertile district between the Waal and the Lek. We follow the Arnhem line (p. 435) viâ *Ressen-Bemmel* to *Vork*, where we join the line coming from Arnhem viâ Oosterbeek (p. 431).

107 M. *Kesteren*, the junction for *Dordrecht* (Rotterdam, Hook of Holland, Flushing), see below.

We now cross the Rhine, and reach *Rhenen*, which possesses an old church (St. Cunera), with a fine Renaissance screen and a massive late-Gothic tower, built in 1492-1531. A steam-tramway runs hence to Driebergen (p. 431) and Arnhem. — 114 M. *Veenendaal*, the junction of the Arnhem-Utrecht line (p. 431). — 154 M. *Amersfoort*, and railway thence to Amsterdam, see p. 410.

From Nymwegen to Rotterdam viâ Kesteren and Dordrecht. — To (107 M.) *Kesteren*, see above. The next station is *Echteld*.

$116^1/_2$ M. **Tiel** *(Vermunt; Corbelyn)*, a town with 10,400 inhab., on the right bank of the Waal, received its municipal liberties from Otho I. in 972; in the middle ages it was a commercial place of some importance. In 1582 it was unsuccessfully besieged by the Spaniards, but it was taken by Turenne in 1672. The Kleiberg Gate (1647) is the last relic of the fortifications. — A steam-ferry plies to *Wamel* (p. 436), on the left bank of the Waal. Steamer to *Nymwegen*, *Arnhem*, and *'S Hertogenbosch*, see pp. 436, 432; to *Rotterdam*, see p. 292.

$121^1/_2$ M. *Wadenoyen*, prettily situated; 125 M. *Geldermalsen*, on the *Linge*, the junction of the Boxtel and Utrecht line (p. 423). Then, *Beesd*, *Leerdam*, and *Arkel*.

139 M. **Gorinchem** or *Gorcum (Hotel Oosterwyk; Hotel van Andel)*, a busy town with 11,900 inhab., was one of the first places which the 'Water Gueux', or those insurgents who aided their compatriots by sea, took from the Spaniards in 1572. It is situated at the point where the Linge flows into the *Merwede*, the name given for a short distance to the river formed by the union of the Waal and the Maas (2 M. to the E.), which beyond Dordrecht is called De Noord (p. 202) and before reaching Rotterdam resumes the name of Maas (steamer to Dordrecht and Rotterdam, see p. 292).

A visit to Gorinchem and to *Woudrichem* or *Worcum* (steamboat hourly) is full of attraction for those who are interested in early Dutch brick and stone buildings with mosaic decorations and for landscape-painters.

The salmon-fishery is also noteworthy. — A little above Woudrichem is the *Castle of Loevenstein*. In 1619 *Hogerbeets* and *Hugo Grotius (De Groot)*, the pensionaries or chief senators of Leyden and Rotterdam, were condemned as Arminians (p. 444) to be imprisoned for life in this castle. The latter, however, with the aid of his wife, effected his escape in a book-chest the following year.

About 4 M. below Gorinchem, on the left bank, begins the *Biesbosch* (literally 'reed-forest'), a vast district, consisting of upwards of 100 islands, more than 40 sq. M. in area, formed at the same time as the Hollandsch Diep (p. 443) by a destructive inundation in 1421. No fewer than 72 market-towns and villages were destroyed by the floods and upwards of 100,000 persons perished. The Biesbosch has lately been reclaimed by means of dykes, and is now intersected by the broad artificial channel of the *Nieuwe Merwede*.

The next station is *Hardinxveld-Giessendam*. To the left lies the *Biesbosch* (see above). At *Sliedrecht* the railway crosses the Merwede and joins the line from Antwerp to Dordrecht.

155 M. *Dordrecht*, and railway thence to (167 M.) *Rotterdam*, see pp. 443-46.

57. From Maastricht to Nymwegen *(Dordrecht, Amersfoort-Amsterdam).*

81 M. Railway *(Staatsspoorweg)* in 2½-4 hrs. (fares 5 fl. 50, 4 fl. 25, 2 fl. 75 c.).

Maastricht, see p. 256. — The railway follows the general course of the Maas, but at some distance from the stream. 3¾ M. *Bunde*, the station for the *Kruisberg* (view). 8 M. *Beek-Elsloo*; at Elsloo is a fine park.

13 M. **Sittard** *(Hotel Hähnen)*, a small manufacturing town (5600 inhab.), with a handsome 13th cent. parish-church.

From Sittard to Herzogenrath, 18½ M., railway in 1¼-2 hrs. — 9½ M. *Hoensbroek*, with a ruinous château (fee). — 12 M. **Heerlen** (358 ft.; *Hot. Cloot*), frequented as a summer-resort on account of its picturesque environs, was in the middle ages the seat of the Counts of Hochstaden. *Master William* 'of Herle' (d. 1378), the head of the earliest Cologne school of painting, was born here. The church dates from the 12th cent. but has recently been enlarged. The modern town-hall has a lofty tower. Near Heerlen are a coal-mine, the ruin of *Schaesberg*, and the *Streeperbosch*. From Heerlen to Valkenberg, see p. 205. — To the right of (16 M.) *Kerkrade-Rolduc*, with the Dutch custom-house and close to the Prussian frontier, is the abbey of *Klosterrath*, founded in 1104 and used as a priests' seminary since 1831. — 18½ M. *Herzogenrath*, see *Baedeker's Rhine*.

From (17 M.) *Susteren*, with an early-Romanesque church (10th cent.), a diligence plies daily to the little town of (4 M.) *Maeseyck* (p. 204), on the other side of the Maas. — 20 M. *Echt*; 23½ M. *Maasbracht*.

28 M. **Roermond**, Fr. *Ruremonde* (*Munster Hotel*, in the Munster-Plein, R. from 1½, B. ¾, D. 1½, omn. ¼ fl.; *Lion d'Or*, R. & B. from 2¼, D. 1¾, omn. ¼ fl.), a town with 11,300 inhab., at the confluence of the *Roer* and the Maas, possesses considerable cloth-factories. The imposing late-Romanesque **Minster*, formerly the church of a Cistercian nunnery, consecrated in 1224, has recently been restored by P. J. H. Cuypers and elaborately decorated. It

contains the tomb of Gerhard of Nassau, Count of Guelders (d. 1229), and his wife, Margaret of Brabant. *St. Christopher's* is adorned with paintings. A picturesque avenue leads to the S. to the (1 M.) *Redemptorist Chapel.* — Roermond is the junction for the München-Gladbach and Antwerp railway (R. 17).

31 M. *Swalmen;* 36 M. *Reuver;* 38½ M. *Belfeld;* 41 M. *Tegelen* (see below).

43 M. **Venlo** (*Hotel Zwynshoofd*, R. 2, D. 2¼ fl.; *Hotel Huenges; Hotel Gerritzen*, R. & B. 2¼ fl., D. 1 fl. 35, omn. 60 c.), a town with 11,300 inhab., lies on the right bank of the Maas, and is connected by a bridge with the opposite village of *Blerik.* It was formerly strongly fortified and sustained numerous sieges, but the works were razed in 1868. The *Stadhuis* in the market-place, a highly picturesque erection of 1595, contains a few interesting paintings by the artist-antiquary Hubert Goltzius (1526-83), who spent his youth in the town. In the *Church*, built in 1411, is some carving by an artist of the 17th cent., signing himself 'G. S'. Venlo is the junction of railways to München-Gladbach (p. 207), to Wesel (Paris and Hamburg line), to Boxtel-Rotterdam (R. 58), and to Flushing (R. 36 b). — Steam-tramway viâ Tegelen (see above) to *Steyl.* Steamer to *Rotterdam*, see p. 292.

The train crosses the Maas. At *Blerik* (see p. 442) the line to Rotterdam diverges to the left.

49 M. *Grubbenvorst-Klooster;* 50 M. *Grubbenvorst-Lottum;* 52½ M. *Meerlo-Tienray;* 57 M. *Venray;* 61 M. *Vierlingsbeek;* 65 M. *Boxmeer* (Hotel Boomgard), with an old castle and town-hall; 69½ M. *Beugen*, the junction for Boxtel and Wesel (p. 435); 72 M. *Cuyk.* Near (75 M.) *Mook*, on the heath of the same name, the Counts Louis and Henry of Nassau, brothers of William the Silent, were defeated and slain by the Spaniards, on April 14th, 1574.

81 M. *Nymwegen*, see p. 436.

58. From Cologne to Rotterdam *(Hook of Holland)* viâ Venlo, Boxtel, and Breda *(Flushing).*

154 M. Express in 5-5½ hrs. (fares 23 *M* 90, 17 *M* 90, 12 *M* 20 pf.). *Prussian Railway* to Venlo; thence *Dutch State Railway.* — *Stations at Rotterdam*, see p. 292. — This line is part of the express through-routes between England and North Germany, etc., in connection with the steamers from the Hook of Holland to Harwich (p. 285) and from Flushing to Queenboro' (p. 286).

From Cologne the train runs viâ *Neuss*, *Crefeld*, and *Kempen*, crosses the Prussian frontier beyond *Kaldenkirchen*, and reaches Venlo in 1¾-2 hrs. For details, see *Baedeker's Rhine.*

55 M. **Venlo** (see above), the seat of the Dutch custom-house authorities, and junction of the lines from Maastricht to Nymwegen (R. 57), and from Paris to Hamburg (viâ Wesel). — The Rotterdam

line crosses the Maas, diverges from the Nymwegen line at *Blerik* (see p. 441), and traverses the morass of *De Peel* (25 M. long, 6 M. wide). 56$^1/_2$ M. *Horst-Sevenum;* 69$^1/_2$ M. *Helenaveen;* 73 M. *Deurne.* — 79$^1/_2$ M. **Helmond,** a town with 7000 inhab. and a Gothic church, on the *Zuid-Willems-Vaart* (p. xxxvi), which the railway crosses. Steam-tramway to Veghel (p. 435) and 'S Hertogenbosch (p. 422). — 84$^1/_2$ M. *Nuenen-Tongelre.*

87$^1/_2$ M. **Eindhoven** *(Hof van Holland)*, a manufacturing town with 4500 inhab., the junction of the Hasselt and Utrecht line (p. 421), which the present route now follows. The modern Gothic church is by P. J. H. Cuypers. Steam-tramways to Geldrop and 'S Hertogenbosch. — 99 M. *Best.*

100 M. **Boxtel,** Dutch *Bokstel (Hotel van Dyk,* R. from 1$^1/_4$ fl., B. 60 c.; *Hotel Boxtel; Rail. Restaurant)*, situated at the influx of the *Beerze* into the *Dommel*, junction for the lines from Goch (p. 435) and for the line viâ 'S Hertogenbosch to Utrecht (R. 53). Our line turns to the W., and farther on crosses the *Nieuwe Ley*, another tributary of the Dommel. — 105 M. *Oisterwyk.*

110$^1/_2$ M. **Tilburg** *(De Gouden Zwaan,* R. & B. from 2, D. 2, omn. $^1/_4$ fl.; *Hotel Brox,* R. 1$^1/_4$ fl., B. 60 c., D. 2, omn. $^1/_4$ fl.; *Hôtel-Restaurant de la Station)*, a woollen-manufacturing town of 43,500 inhab., with a new Gothic church. Tilburg is the junction of the 'S Hertogenbosch and Nymwegen line mentioned at p. 435. A branch-line also diverges here to *Alphen, Baarle-Nassau, Weelde-Merxplas* (with the custom-house), and (19 M., in $^3/_4$-1$^1/_4$ hr.) *Turnhout* (p. 199), and a steam-tramway to *Drunen* (p. 422) and *Waalwyk* (p. 422). — 118 M. *Gilze-Ryen.*

124 M. **Breda.** — **Hotels.** *De Kroon, De Zwaan, both in the Boschstraat, the principal street; Het Wapen van Nassau, at the corner of the Schoolstraat and Kraanstraat, R. & B. 1 fl. 30 c., D. 1, S. $^1/_2$ fl.; Piet Jonkers, at the rail. station, with a café-restaurant. — **Cafés-Restaurants.** *Hof van Holland*, near the Protestant church; *Railway Restaurant.*

Breda, a town with 26,600 inhab., formerly strongly fortified, lies on the *Mark* and the *Aa.* Originally belonging to the margraviate of Stryen and then to the duchy of Brabant (p. 232), the town passed as a Brabantine fief to the Lords of Polanen in 1350 and to Count Engelbert of Nassau-Dillenburg in 1404 (comp. p. xxxvii).

The Protestant Church *(Hervormde Kerk)* near the market-place, a Gothic edifice dating from 1290 (present choir consecrated in 1410), with a tower recently restored, contains a late-Gothic monument to Count Engelbert I. of Nassau (d. 1443), and an imposing Renaissance *Monument to Count Engelbert II. (d. 1504), the friend of Charles the Bold and Stadtholder of the Netherlands under Emp. Maximilian, and his wife Limburg of Baden. The latter, the work of *Thomas Vincenz* of Bologna, who, though a pupil of Raphael, followed Michael Angelo's style, was erected by Count Hendrik (d. 1538; p. xxxvii), Engelbert's nephew and successor, a general and favourite of Charles V., and husband of Claude de Châlons, heiress to the principality of Orange in the S. of France. The figures, sculptured in Italian alabaster, repose on a sarcophagus, while four kneeling statues, representing Cæsar, Regulus, Hannibal, and Philip of Macedon, bear on their shoulders a slab on which is placed the admirably-executed armour of the count. [This monument was the model for that of Sir Francis Vere in Westminster Abbey.] Many of the other monuments are also interesting, particularly those of Count Borgnival (d. 1536) and Dirck van Assendelfft (d. 1553; the latter much defaced by the iconoclasts). The choir contains some good wood-carving, representing monks in comical attitudes, intended as a satire on the clergy; a Renaissance font in copper; the fine brass of Willem van Gaellen (Galen; executed after 1539); and a fine mural painting, only recently discovered.

The Old Castle, begun after 1536 under Hendrik and his son Reinier, Prince of Nassau (d. 1544), by Thomas Vincenz (see p. 442), and afterwards the Spanish citadel, was reconstructed under William IV. of England, by Jacob Romans in 1696. It has, however, been completely altered in converting it into a military school. No trace is now left of the former magnificence of this castle, in which William of Orange and Counts Egmont and Hoorn conducted the preliminaries for the Compromise of the Dutch Nobles in 1566 (comp. p. 114). — The park in front of the castle, formerly called Hof van Valkenberg and now much altered, also dates from the 16th century. — From Breda to *Rosendaal* and *Flushing*, see R. 36b.

Steam Tramways run from Breda as follows. 1. Viâ *Zundert* and *Wuestwezel* to (30 M.) *Antwerp* (p. 159). — 2. Viâ *Oudenbosch* (p. 291) and *Gastelsveer* (branch-line to Rosendaal, p. 291) to *Steenbergen* (p. 291). — 3. To *Oosterhout*, and thence on the one side to *Dongen*, a small town with 4300 inhab., and on the other to *Geertruidenberg* (p. 422).

Near ($130^1/_2$ M.) *Langeweg* the line crosses the *Dintel* and passes (133 M.) *Lage-Zwaluwe*, the junction for the line to Antwerp (p. 291) and the line from 'S Hertogenbosch (p. 422), which proceeds to *Moerdyk* on the Hollandsch Diep. We now reach the bridge over the **Hollandsch Diep**, an arm of the sea which was formed in 1421 (comp. p. 439). This vast structure was begun in May, 1868, and completed in November, 1871.

The breadth of the bay at this point is $1^5/_8$ M., but owing to stone piers projecting into the water the bridge, which has fourteen iron arches with a span of 110 yds. each, is only $^7/_8$ M. in length. The foundations of several of the stone buttresses which support the bridge are 50-60 ft. below low-water mark. Fine view over the expanse of water.

At the N. end of the bridge lies (136 M.) *Willemsdorp* (Hôtel-Restaurant Waterloo, a favourite resort of artists).

142 M. **Dordrecht.** — **Hotels.** Bellevue, Boomstraat 25, beautifully situated near the Merwe-Kade, or steamboat-pier, R. $1^3/_4$-$2^1/_2$, B. $^3/_4$, D. 2, incl. wine $2^1/_2$, pens. $3^1/_2$-5 fl.; *Hotel Ponsen, with restaurant and garden, at the station, R. from $1^3/_4$, B. $^3/_4$, D. $1^1/_2$ fl.; Oranje Hotel, Johan de Witt Straat 13, near the bridge of that name, with café-restau-

rant (plats du jour 60-70 c.); Aux Armes de Hollande, just behind the Bellevue, in the Wynstraat, R. from 1¾, B. ¾, déj. 1, D. 1½, pens. from 3 fl. — Hôtel de Pologne, Voorstraat 226, R. from 1¾ fl., B. 60 c., D. 1¼-1½, pens. 3½ fl.; Hotel Hendriks, Vriese-Straat 12, with café-restaurant, R. & B. from 1¾ fl., D. 80 c.-1 fl., unpretending, well spoken of.

Cafés. *Oranje Hotel*, see p. 443; *Hotel Hendriks*, see above; **Café Central*, *Café Zahn*, both in the Scheffers-Plein.

Post & Telegraph Office in the Vischstraat.

Booksellers. *Morks & Geuze*, Vischstraat 13.

Tramway from the station through the town to the *Groot-Hoofd*, conveying luggage not over 66 lbs. in weight. — **Steam Ferries** from the Blaauwpoort to *Zwyndrecht* (p. 446) and from the E. end of the Merwe-Kade to *Papendrecht* (3 c.; p. 202).

Steamboats. Local steamer to *Rotterdam* (fares 45 or 30 c.; starting from the Groothoofd, comp. p. 292). Steamer of the Netherlands Steamship Co. to *Rotterdam*, and upstream to *Tiel*, *Nymwegen*, and *Cologne*, see p. 430.

British Vice-Consul, *E. Boonen.*

Principal Attractions (½ day). Groote Kerk; views of the Groothoofd; South African and Dordrecht Museums.

Dordrecht, usually called *Dordt* or *Dort* by the Dutch, is a clean-looking town with 39,500 inhab., ship-building yards, and considerable timber-trade, very picturesquely situated upon an island, separated from the mainland by the calamitous inundation of 1421 (p. 439), and surrounded by the Merwede (p. 439), which admits sea-going vessels of heavy tonnage, the Oude Maas, and the Dordtsche Kil (p. 202). The town was founded in 1008 by Count Dietrich of Holland, and in the middle ages was the wealthiest commercial city in Holland, next to Tiel (p. 439). Many quaint old houses (nearly 600) in the town date from this prosperous period. In 1572 the first assembly of the independent states of Holland was held here. From Nov. 13th, 1618, till May 9th, 1619, the famous Synod of Dort held its meetings here, which were attended also by deputies from England and Scotland. The synod was convened with a view to effect a compromise between the *Arminians* (or *Remonstrants*), who were supported by Oldenbarnevelt, Grotius, and other leaders of the republican party, and the austere *Gomarists* (or *Calvinists*), on whose side stood Maurice of Orange. The result was a victory for the latter.

On leaving the station we follow the tramway, and, crossing the Jan de Witt Bridge, reach the town in 5 min.; the principal street (the successive sections of which are named Jan de Witt Straat, Bagynhof, and Vischstraat) leads in 5 min. more to the picturesque *Oude Haven*, the principal canal, and to the small *Vischbrug.* Beyond this bridge we may either turn to the left (Groenmarkt) towards the *Stadhuis*, originally a late-Gothic edifice (1383), with a façade rebuilt in 1835 in the rococo style, and the Groote Kerk, or to the right (Wynstraat) to the museum (see p. 446).

The Gothic Groote Kerk *(Onze Lieve Vrouw)* dates from the 14th cent., the choir from the 15th. The lofty and conspicuous tower (fine view) is ascended by a flight of 365 steps. The interior

(106 yds. long; nave 88 ft. high) rests on 56 pillars, and, though bare, produces an imposing effect. The marble pulpit dates from 1759. A fine brazen screen of 1743 separates the choir (restored in 1903) from the nave. The fine old carved *Choir Stalls, executed by *Jan Terwen Aertsz* in the Renaissance style in 1538-42, are the most important work of the kind in Holland. The sadly mutilated representations on the backs of the stalls illustrate (right) the Triumph of the Church and the Eucharist, and (left) the Triumphal Entry of Charles V. (a reproduction of Dürer's Triumphal Procession of Maximilian I.). Several of the ecclesiastical vessels date from the 18th century. The sacristan lives on the N. side of the church (Kerkplein No. 6; fee 25 c.).

The *Gemeente-Archief*, Groote Kerk Plein 1, is open on week-days, 9-1.

The Wynstraat (see below) leads past the small Scheffers-Plein, which is embellished by a bronze statue of the eminent painter *Ary Scheffer* (1795-1858), a native of Dordrecht, by Jos. Mezzara (1862).

At the end of the Wynstraat, near the Hôtel Bellevue, stands the *Groothoofd-Poort*, an ancient city-gate, rebuilt in 1618, with a fine relief by Æmilius and Samuel Huppe (1618) and a dome of 1690. The interior is occupied by the collection of antiquities, known as the Museum Oud-Dordt, belonging to the society of that name; adm., daily, except Mon., 10-4 (in winter 10-3), 25 c., Sun. 10 c. or free. Catalogue (1894) 25 c.

In the Vestibule are 'gable-stones', with reliefs and inscriptions; chimney-piece of the 14th century. — On the First Floor are a few paintings: 115. *P. Weyts*, Synod of Dort (p. 444); *Doudyns*, 113. Burning of the Church of St. Nicholas at Dordrecht in 1568, 112 Siege of Dordrecht by John, Duke of Brabant, in 1418 (copy, 1620); 102. *A. Cuyp*, Two door-panels, painted in grisaille. Here also are a Renaissance *Chimney-piece from the Kloveniers-Doelen, with carved wooden border (battle-scenes); engravings; plans and views of the town; portraits of eminent men; and models of ships. — On the Second Floor are models of ships, uniforms, weapons, flags. — In the Dome is a collection of medals (many referring to the death of the brothers De Witt, p. 319) and coins of the former county (afterwards province) of Holland, mostly coined at Dordrecht. Picturesque view of the busy Merwede and of the Maas ('De Noord') flowing thence to the N. towards Rotterdam.

Returning to the Wynstraat and turning to the left about the middle of the street, we cross the Nieuwbrug and follow the Nieuwstraat to the somewhat distant Linden-Gracht.

Here stands the South African Museum *(Zuid-Afrikaansch Museum)*, opened in 1902, containing numerous relics of the Boer War. Open daily, 10-4; adm. 20 c. Catalogue (1902) 30 c.

Ground Floor. Room of Honour (I; to the left): Bust of President Krüger, portraits of President Steyn and of Boer generals and delegates. — Room II. Objects made by Boer prisoners; Boer newspapers and views of the detention-camps. — Room III. Complimentary gifts to the Boer leaders. On the wall, a laurel wreath of iron, presented to Krüger, by *L. van Boeckel* of Lierre. Krüger's sword of honour, made at Solingen. In the centre General Cronje's sword of honour, made in France, and the *Bratina, a golden loving-cup set with precious stones, made in Russia. — From either Room I or II we may ascend to the —

First Floor. Room IV ('Perszaal'). War literature, maps, etc. — Room V ('Kaffir Room'). Ethnographical collections. — Room VI ('Boer Room'). Natural history collections, agricultural products, model of an ox-waggon, etc. — To the right, Room VII ('Onderwyszaal'). Statistical material relating to education, commerce, and manufactures; photographs of public buildings, etc. — Room VIII ('Ambulance Room'). Ambulances, field-hospital, etc. — Room IX is the Weapon Room.

In the Court: Boer Dwelling and Kaffir Kraal.

In the Vest, behind the Zuid-Afrikaansch Museum, stands the —

Dordrecht Museum, opened in 1904, containing the municipal picture-gallery, including some excellent works by modern artists. Open daily, 9-4; adm. 10 c.

Among the Older Paintings are: *J. de Baen*, Portraits of the brothers De Witt (p. 319; natives of Dordrecht) and their parents; *C. Bisschop*, Regents and lady-managers (p. 382) of the Hospital in 1671; *A. van Montfoort*, surnamed *Blocklandt*, Last Supper; *F. Bol*, Portrait of himself; *A. Cuyp*, Landscapes, Poultry; *A. de Gelder*, Portrait of Notemans, the sculptor; *Maes*, Portrait of Jacob de Witt (1657); *Willaerts*, View of Dordrecht (1622). We also notice a bust of the Grand Pensionary Jan de Witt, by *A. Quellin* (1665).

Among the Modern Paintings are *Alma Tadema*, Venantius Fortunatus reading his poems to Radegonda, the former Queen of the Franks, in a convent at Poitiers (1862); *A. Calame*, Mountain-torrent (1854); *A. Allebé*, Interior; *A. Neuhuys*, The first lesson; *A. Mancini*, Fruit; *W. Roelofs*, After rain; *J. Bosboom*, Church, Synagogue; *M. Munkácsy*, Levite praying; *H. W. Mesdag*, Three sea-pieces; *J. Weissenbruch*, Interior of the town hall at Culemborg; *Jos. Israëls*, *Midday meal in a cottage (1885); *J. Maris*, *The troublesome guest, *Gray weather; *W. Maris*, Animals (1891); *A. Mauve*, Sheep on the dunes (1874); *Jan Veth*, Portrait of a painter; *G. H. Breitner*, Evening on the Dam at Amsterdam. — The room also contains pictures (some of them copies), drawings, and several works in plaster of Paris by *Ary Scheffer* (p. 445).

The *Park Mervestein* (with tame deer) and the *Oranje Park*, to the S.E. of the town, are pleasant promenades.

After quitting the station of Dordrecht, the train crosses the *Oude Maas* by an iron bridge resting on six piers (view). — At (144 M.) *Zwyndrecht* (Hot. Witte Paard, very fair) are extensive orchards and vegetable-gardens. The dykes here command good views of Dordrecht and the broad Merwede. — 148 M. *Barendrecht* (steam-tramway to Rotterdam, see p. 292); 151 M. *Ysselmonde*, opposite the influx of the Dutch Yssel into the Maas. — The train crosses the S. and narrower arm of the Maas and the *Noorder Eiland* and then the main arm of the Maas, by the bridge mentioned at p. 300. A fine view of the river and town is obtained.

154 M. **Rotterdam** (Beurs Station), see p. 292. The station outside the Delftsche Poort is $^1/_2$ M. or so farther on.

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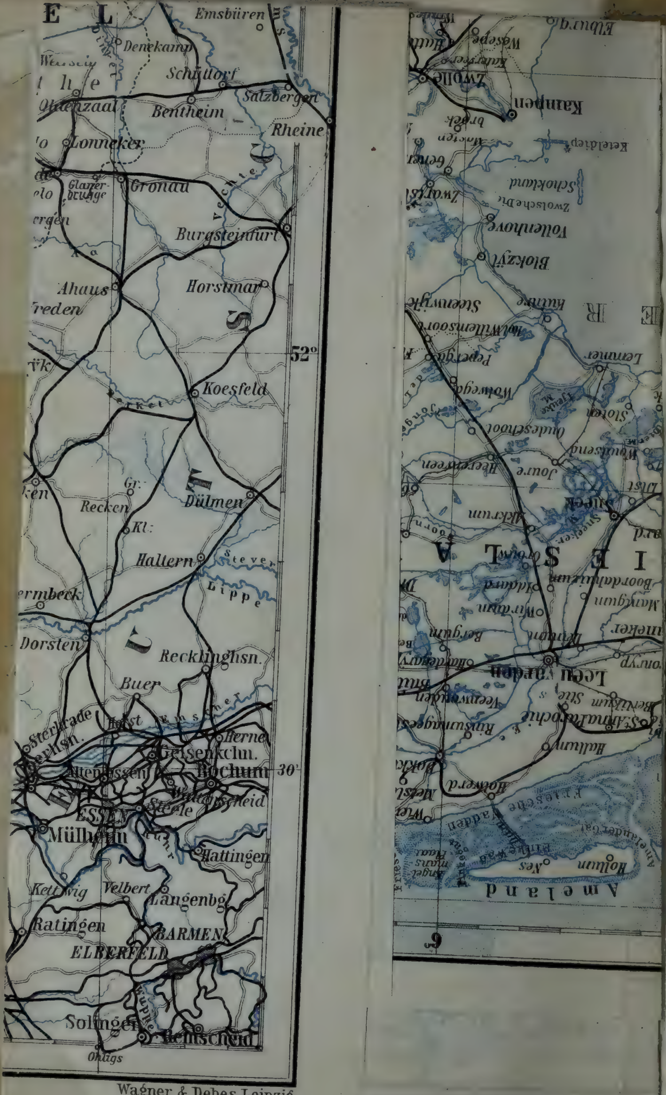
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